

JOURNEYS TO NEW WORLDS



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SPANISH AND PORTUGUESE COLONIAL ART
IN THE ROBERTA AND RICHARD HUBER
COLLECTION

Edited by Suzanne L. Stratton-Pruitt
with Mark A. Castro

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PHILADELPHIA MUSEUM OF ART

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Foreword

THE PRESENTATION of works of art from colonial Latin America in major museums in this country is still today, as it has been in the past, largely the exception rather than the rule. Given the storied history and rich cultural heritage of this region, the absence of materials with such a provenance—be they the devotional objects created for display in the churches that the Spanish and Portuguese built throughout their colonial possessions to promulgate the Catholic faith or the rich and lavishly ornamented furniture produced to satisfy the tastes of newly wealthy patrons—is both curious and regrettable.

During the past decade, however, the tide has begun to run in the other direction, with the work of a new generation of scholars engendering a broader and more ecumenical interest in the field. While this is laudable in and of itself, it is important to note that it would not have been possible without the pioneering efforts of a number of dedicated collectors. Among the most prominent of these are Roberta and Richard Huber. Their collection, the subject of this catalogue and the exhibition that it accompanies, is the product of a relationship with Latin American art that began nearly forty years ago and has since developed into a passion that has had an extraordinary influence on their lives.

As is the case with many collectors, once they had started down this path, each acquisition that the Hubers made further spurred their enthusiasm for the artistic heritage of Spain's

and Portugal's colonial possessions in South America as well as in other parts of the world, including the Philippines and Goa. The presence of these objects—and the window that they open onto an epoch that seems worlds apart from our own experience but is, in fact, not far distant in time—has also motivated the Hubers to share their interest with others: initially, with the growing community of scholars focusing on this field and, now, with a broader audience. For these reasons, we are delighted to have this opportunity to work in partnership with them on this project, which is intended both to document an important private collection and to share it with the public.

We are also deeply grateful that Roberta and Richard have promised the gift of a number of important paintings in their collection to the Philadelphia Museum of Art, thus strengthening our holdings of colonial Latin American art in ways that will benefit students, scholars, and visitors to this institution for generations to come. Their generous gesture will also ensure that this important chapter in the history of the visual arts in the western hemisphere can be presented—and appreciated—in our galleries in the context of the broader history of European and American art.

Many individuals made significant contributions to this endeavor. I would like to express my thanks to Graydon Wood, Senior Photographer, for his excellent work on documenting the Huber collection and providing the images published in

this catalogue. Our Director of Special Exhibitions Planning, Suzanne F. Wells, and her staff have overseen every aspect of the development of *Journeys to New Worlds* with good cheer and their characteristic attention to detail. Special mention should also be made of Sherry Babbitt, The William T. Ranney Director of Publishing, and her colleagues, particularly Mary Cason, Editor, and Richard Bonk, Book Production Manager, for their skill in managing all aspects of the preparation of this catalogue.

We are truly grateful to the several scholars who contributed essays and entries on individual objects to this catalogue, and most especially to Suzanne L. Stratton-Pruitt, a leading scholar in the field of colonial Latin American art, who not only authored two essays and many object entries, but also served as its general editor.

I would also like to express our thanks to Joseph J. Rishel, The Gisela and Dennis Alter Senior Curator of European Painting before 1900, and Senior Curator of the John G. Johnson Collection and the Rodin Museum, for first championing this project and overseeing every aspect of its development, from the initial conversations we had with the Hubers to the installation of the exhibition. He has been a great advocate for deepening our engagement with Latin American art and for the continued development of our holdings in this field. In this work he has benefited immeasurably from

the assistance of Mark A. Castro, Exhibition Coordinator in our Department of European Painting before 1900, who ably managed myriad details of the catalogue and exhibition from start to finish, and who contributed numerous object entries. He has done a great deal of the work required to bring to life *Journeys to New Worlds*, and he therefore deserves the lion's share of the credit for its success.

In addition, I would like to offer our gratitude to the generous individuals who have supported this project, Paul K. Kania and Mr. and Mrs. Reinaldo Herrara, to The Annenberg Foundation Fund for Exhibitions and the Arlin and Neysa Adams Endowment for support of the exhibition, and to The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art and Furthermore: a program of the J. M. Kaplan Fund for support of this publication.

Finally, I would like to acknowledge once again, and with our sincere thanks, the generosity and support of Roberta and Richard Huber. We are fortunate to count them as friends.

Timothy Rub

**The George D. Widener Director and Chief Executive Officer
Philadelphia Museum of Art**

Acknowledgments

THIS NEW EXPLORATION of Iberian colonial art grew naturally out of an earlier project. Fresh from our pan-American exhibition *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492–1820*, we made a trip to see *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*, organized by Jay A. Levenson at the Arthur M. Sackler Gallery in Washington, DC. Over lunch with our colleague Jack Hinton, Assistant Curator of European Decorative Arts and Sculpture at the Philadelphia Museum of Art, we quickly came to the conclusion that a show of Roberta and Richard Huber's collection could offer a different perspective on this art, as seen through the eyes of two enthusiastic collectors.

Our deepest appreciation goes to Roberta and Dick for agreeing to join us on this adventure and for making this experience such a happy one. They welcomed us, and our colleagues, into their home countless times, always with the offer of a glass of wine and an exciting new purchase to discuss. Never the types to sit back, they have been active collaborators on this project, contributing their memories of the discovery and acquisition of works of art, their extensive knowledge about individual objects, and perhaps most importantly their passion for Iberian colonial art.

Many voices have shaped this publication, first and foremost Suzanne L. Stratton-Pruitt, who offered us her expertise both as a scholar and as an editor. Luisa Elena Alcalá shared many new insights with her essay on the original functions

and symbolic contexts of colonial art. In her essay and entries Margarita M. Estella Marcos outlined the complex role of ivory sculpture in the art of the Iberian colonial world. Our colleague at the Museum David L. Barquist, The H. Richard Dietrich, Jr. Curator of American Decorative Arts, discussed silver as an important component of the legacy of the colonial era. Enrique Quispe Cueva and Jorge F. Rivas P. deepened our understanding of the silver objects and furniture, respectively, in the Huber collection.

Many other friends and colleagues generously shared their knowledge and advice, including Barbara B. Aronson, Richard Aste, Judith Dolkart, Kristoffer E. Hewitt, Sarah Jackson, Elizabeth Kornhauser, Adrian Locke, Alicia Lubowski-Jahn, Gridley McKim-Smith, Jeanette Peterson, José Presedo Gálvez, Naomi H. Slipp, Edward Sullivan, and Eric Zafran.

We wish to thank Timothy Rub, The George D. Widener Director and Chief Executive Officer of the Philadelphia Museum of Art, who since his arrival in 2009 has given this project his constant support as well the benefit of his advice. We also want to remember the late Anne d'Harnoncourt, who as the Museum's director joined us on the 2008 visit to the Hubers' home that began the journey of making this exhibition.

The beautiful catalogue that accompanies the exhibition would not have been possible without the efforts of our skilled Publishing Department. We thank Sherry Babbitt, The

William T. Ranney Director of Publishing, for her enthusiasm and guidance on all aspects of this book. Richard Bonk ensured the finest reproduction of each image. Particular thanks must go to Mary Cason, who diligently oversaw hundreds of details, all the while keeping the rest of us on target. Phil Kovacevich brought a sensitive appreciation of the collection's beauty and diverse scale to his elegant design for the catalogue, which we are confident will have a long life.

Special thanks are due to two colleagues whose contributions were essential to the success of this publication: Catherine Herbert, the Museum's Provenance Researcher, whose tireless and thorough research provided new insights into the history of these objects; and Graydon Wood, whose superb photographs, seen throughout this book, gave us a panoramic view of the Huber collection.

Mounting the exhibition was possible only with the support of the entire staff of the Philadelphia Museum of Art, to whom we express our enthusiastic gratitude. In particular we wish to offer our appreciation to Suzanne F. Wells, Director of Special Exhibitions Planning, who coordinated so many aspects of this project, with the crucial assistance of Eliza Johnson and Yana Balson, as well as Cassandra DiCarlo. We also thank Camille Focarino for organizing the exhibition's memorable opening event.

Transporting the works from the Hubers' home in New York to the Perelman Building in Philadelphia would not have been possible without our pragmatic registrars, Tara Eckert and Linda Yun. On this front we are also indebted to the Museum's Installations and Packing Department, most especially David Gallagher, who guided us in the movement of these objects, and Michael Studebaker, who created their

handsome mounts. We also wish to thank our colleagues in Conservation who oversaw the care of these works, Sara Lapham, Teresa Lignelli, and Sally Malenka. The striking installation would not have been possible without the inventiveness of Jack Schlechter, with Aimee Keefer and Jeffrey Sitton, as well as the careful lighting of Andrew Slavinskas.

Our gratitude also goes to additional colleagues at the Philadelphia Museum of Art, including Ruth Abrahams, Christopher Atkins, Barbara Barnett, Alice O. Beamesderfer, Lawrence Berger, Marcia L. Birbilis, David Blackman, Dilys E. Blum, Laura Camerlengo, Ryan Lin Cameron, Alexandria Capone, Conna Clark, Gretchen Dykstra, Kathleen A. Foster, Jennifer Francis, Kristina Garcia Wade, Jennifer Ginsburg, Nan Goff, Madeleine Grant, Julie Havel, Bret Headley, Amy Hewitt, Jack Hinton, Mary-Jean Huntley, Wynne Kettell, Norman Keyes, Dean Khan, Jeanine Kline, Morgan Little, Martha Masiello, Martha McBreen, Joe Mikuliak, Elizabeth Milroy, Sarah Mitchell, David de Muzio, Caroline A. New, Brian Newell, Susan Nowlan, Kelly M. O'Brien, Cynthia Rodríguez, Justin Rubich, Naina Saligram, Behrooz Salimnejad, Jaime Schell, Shen Shellenberger, Marla K. Shoemaker, Richard B. Sieber, Matthew F. Singer, Mimi B. Stein, Michael J. Stone, Carl B. Strehlke, Rachel Swartz, Jennifer A. Thompson, Evan B. Towle, Jennifer L. Vanim, Mary Wassermann, Jason Wierzbicki, Maia Wind, and Andrew Wojtek.

Joseph J. Rishel
Mark A. Castro

Introduction

Joseph J. Rishel

THE PHILADELPHIA MUSEUM OF ART has a long relationship with the art of colonial Latin America, reaching back to the institution's early decades as the Pennsylvania Museum and School of Industrial Art. Seventy-five paintings from New Spain (now largely the modern nation of Mexico) and dating from the seventeenth through the nineteenth century were lent to Memorial Hall in 1888 (fig. 1) by the engineer Dr. Robert H. Lamborn (1835–1895), who worked on the construction of a railroad line between El Paso and Mexico City from 1881 to 1883. This generous group of remarkable works was officially given to the Museum by Dr. Lamborn's estate in 1903, adding a strong representation of painting from this period to the collection. In his self-published book, *Mexican Painting and Painters: A Brief Sketch of the Spanish School of Painting in Mexico*—a copy of which accompanied the display of his works at Memorial Hall—Dr. Lamborn wrote:

as I compare in my mind the canvases and plates I examined in Mexico with thousands which crowd the galleries of Italy, I am persuaded that students of history will in due season recognize the fact that the repositories of our neighboring republic contain ample material for a treatise which would be honored in the annals of art, and form a memorable chapter in the record of human culture.¹

In the early twentieth century, the Museum's curator of ceramics and later director, Edwin Atlee Barber (1851–1916), put together an exceptional collection of works (both modern and historical) from the Mexican city of Puebla de los Ángeles (fig. 2), perhaps the most important center for the production of maiolica in the Americas.

It should also be noted that thanks to two very engaged curators—Henry Clifford (1904–1974), curator of paintings, and Carl Zigrosser (1891–1975), curator of prints—the Museum has a major group of Mexican modern paintings (fig. 3), second only to that of the Museum of Modern Art in New York, as well as a celebrated collection of contemporaneous prints (fig. 4).² Two important gifts in the twentieth century also added to the Museum's scattered but spirited assembly of nineteenth-century Mexican painting, a view of

FIG. 1. *Portrait of the Reverend Mother María Antonia de Rivera*, Mexican, c. 1757. Oil on canvas, 49 x 31 5/8 inches (124.5 x 80.3 cm). Philadelphia Museum of Art. The Dr. Robert H. Lamborn Collection, 1903-920

FIG. 2. Attributed to the workshop of Diego Salvador Carreto (Mexican, documented 1649, died 1671). *Basin with Landscape in Chinese Style*, second half of the seventeenth century. Tin-glazed earthenware, diam. 21 inches (53.3 cm), depth 6 1/4 inches (15.9 cm). Philadelphia Museum of Art. Purchased with the Joseph E. Temple Fund, 1908-247

FIG. 3. José Diego María Rivera (Mexican, 1886–1957). *Sugar Cane*, 1931. Fresco, 57 1/8 x 94 1/8 inches (145.1 x 239.1 cm). Philadelphia Museum of Art. Gift of Mr. and Mrs. Herbert Cameron Morris, 1943-46-2



1



2



3



FIG. 4. David Alfaro Siqueiros (Mexican, 1896–1974). *Portrait of Moisés Sáenz*, 1931. Lithograph, 21 7/16 x 16 inches (54.5 x 40.6 cm). Philadelphia Museum of Art. Purchased with the Lola Downin Peck Fund from the Carl and Laura Zigrosser Collection, 1976-97-117

FIG. 5. José María Velasco (Mexican, 1840–1912). *Valley of Oaxaca*, 1888. Oil on canvas, 41 7/8 x 63 1/4 inches (106.4 x 160.7 cm). Philadelphia Museum of Art. Gift of the Mauch Chunk National Bank, 1949-56-1





FIG. 6. *Portrait of the Countess of Canal*, Mexican, nineteenth century. Oil on canvas, 25 $\frac{3}{16}$ x 20 inches (64 x 50.8 cm). Philadelphia Museum of Art. Gift of Mrs. René d'Harnoncourt, 1969-273-1

the *Valley of Oaxaca* (fig. 5) by José María Velasco, and the *Portrait of the Countess of Canal* (fig. 6) given to the Museum by Sarah d'Harnoncourt.

The Museum has made good, if sporadic, use of its inheritance, often in the form of focused exhibitions of the collection, most notably *Mexican Art* in 1968, organized by Anne d'Harnoncourt, then assistant curator.³ Continued enthusiasm for colonial materials also led in 1994 to the creation of a permanent gallery displaying colonial paintings and decorative arts. The collection has grown, most notably and recently with the purchase of a major work by the principal Baroque painter in New Spain at the end of the seventeenth century, Cristóbal de Villalpando, restored with a generous grant from the Getty Foundation (fig. 7). This purchase was the product of a resurgence of interest in colonial Latin America, most dramatically marked at the Museum by the ambitious exhibition presented in 2006, *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492–1820*, a pan-American survey that presented over 250

objects and produced an important catalogue.⁴ One of the happiest consequences of that project was the beginning of the institution's collaboration with Roberta and Richard Huber, who have spurred the Museum's ambition to extend its collection of colonial art south of the isthmus into the Iberian empires of South America.

Our interest in this area of collecting is not completely without precedence. In 1956 the gift by Mr. and Mrs. Leopold Tschirky of three Cuzco paintings (fig. 8) created a foothold for the Museum's South American holdings. This area of the collection received another big boost from the gift by Patricia Phelps Cisneros in 2009 of Juan Pedro López's lovely *Our Lady of Mount Carmel* (fig. 9), marking another happy friendship established during travels and explorations in preparation for the 2006 exhibition. However, it is now with the promise of thirteen striking paintings of real distinction from the collection of Roberta and Richard Huber that the Museum can begin to claim a truly comprehensive representation of



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the arts of colonial Latin America, in the spirit of its major peers in this field, the Brooklyn Museum, the Denver Art Museum, and the Los Angeles County Museum of Art.

This gift comes at a time when, after nearly two decades of revolutionary work by bold scholars around the world, the true value and honor due the creative forces of these regions are coming into their own. This is made clear not only by the diversity and energy of new scholarship, as seen in this catalogue, but also by the growth of private and institutional collecting of these works, with the Hubers at the threshold of this sea of change. Much like the Museum's early benefactor Dr. Lamborn, they first encountered colonial art through the regular circumstances of life. They are quick to step back from any claim of prescience or "vision," and rather assert the more human and organized reality that the accrual of these works is a completely organic extension of their own lives and evolving interests, involving no chilly "strategies" or

projections of the future market. Finding themselves drawn in by these work's substantial charms, they took up their collection and its preservation with open enthusiasm. It is this attitude, perhaps most of all, that has made the making of this exhibition and our continued friendship with the Hubers such a joy.

1 Lamborn 1891, p. 6.

2 See Ittmann et al. 2006.

3 October 4, 1968–December 24, 1968. Another notable exhibition at the Museum was *Mexican Art from the Collections*, curated by Tara Robinson, June 7, 1980–August 24, 1980.

4 Philadelphia Museum of Art, September 20–December 31, 2006; Antiguo Colegio de San Ildefonso, Mexico City, February 3–May 6, 2007; and Los Angeles County Museum of Art, June 10–December 3, 2007.



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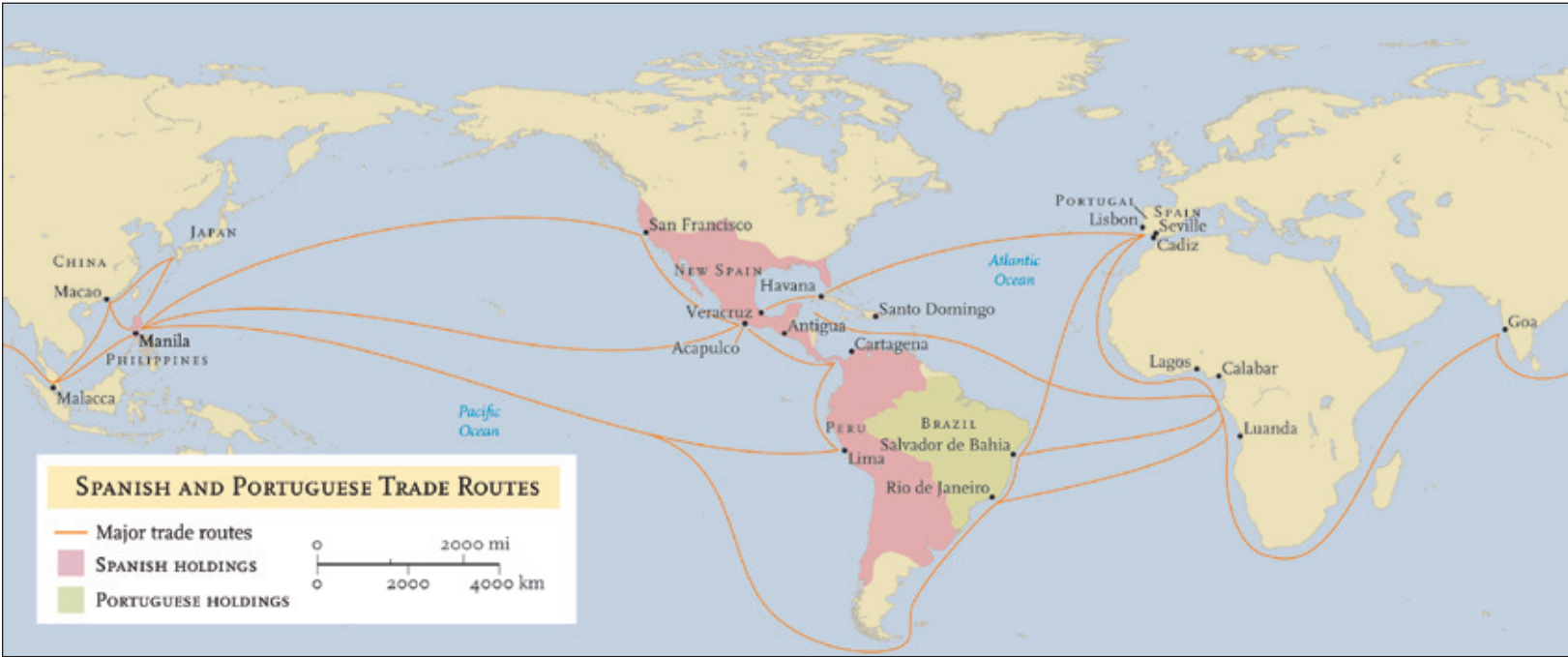
FIG. 7. Cristóbal de Villalpando (Mexican, c. 1649–1714). *Saint Francis Defeats the Antichrist*, c. 1691–92. Oil on canvas, 65 $\frac{3}{8}$ x 60 $\frac{3}{4}$ inches (166.1 x 154.3 cm). Philadelphia Museum of Art. Purchased with funds contributed by Barbara B. and Theodore R. Aronson, 2008-6-1

FIG. 8. *Saint Thomas Aquinas Visited in His Study by Saint Bonaventure*, Peruvian (Cuzco), eighteenth century. Oil on canvas, 32 $\frac{3}{4}$ x 24 $\frac{1}{16}$ inches (83.2 x 61.1 cm). Philadelphia Museum of Art. Gift of Mr. and Mrs. Leopold Tschirky, 1956-112-1

FIG. 9. Attributed to Juan Pedro López (Venezuelan, 1724–1787). *Our Lady of Mount Carmel*, 1775. Oil on canvas, 29 $\frac{3}{4}$ x 19 $\frac{11}{16}$ inches (75.6 x 50 cm). Philadelphia Museum of Art. Gift of the Colección Patricia Phelps de Cisneros in memory of Anne d'Harnoncourt, 2009-205-1



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The Joy of Discovery

A Conversation with Roberta and Dick Huber

with Joseph J. Rishel and Mark A. Castro

Joe: I've always been struck by how much the collection reflects your personal tastes and interests, rather than a strict academic survey of Iberian colonial art. We're curious how you both developed an interest in the art of this period. When were you first exposed to the region and its culture?

Dick: After Roberta and I were married, I worked for Bank of Boston and was sent to Buenos Aires in 1962—that was our first direct contact with Latin American culture. I was excited to move there. I had lived in Spain for a time during my college years, so I already spoke decent Spanish. I became responsible for correspondent banking in South America, and I traveled a great deal, including to Bolivia and Peru. In 1967 we moved to São Paulo. Five years later I left Bank of Boston and joined Citibank, working first in São Paulo and later Rio de Janeiro.

Joe: Did this move to South America appeal to you as well, Roberta? When you married Dick did you know it was a possibility?

Roberta: Yes, but I had no concept what it would mean. I had grown up in New England and had never left the United States, not even to go to Canada. But I knew Dick was going to be sent to Argentina at some point; even before we married he had warned me to start learning Spanish. When we finally moved there, I adored it. I made up my mind that I wasn't going to talk to any English speakers, and I tried to immerse

myself in the language. We made many friends, some of whom are still friends. I taught a little English, and two of our three sons were born there. We made no organized attempt to learn the history of the country, but over time we gained a broad sense of it. When Dick was transferred to Brazil it didn't take us long to get into the swing of things, even with having to dive into Portuguese.

Joe: Of course, because you had been practicing your Spanish!

Roberta: Exactly. I loved São Paulo, and we met a lot of people right away. The same was true of Rio when we moved there in 1974. Both are fascinating cities and were nice places for our children to grow up (our third son was born in São Paulo). While I was still in São Paulo, I assisted with some television programs that were being made in Brazil by the BBC, a series called *Wildernesses of the World*. I helped organize the logistics for where they were hoping to film, finding places for them to stay and translating. The first in the series was filmed all over Brazil, and just going to all these locations and learning about their history was a wonderful experience. That work was part of what made Brazil interesting for me.

Joe: Do you recall when you first became aware of art from the colonial period?

Dick: Back in Buenos Aires, around 1963, we went to the Museo de Arte Hispanoamericano Fernández Blanco and became quite interested in what we saw.

Joe: From my experience, if you wanted to start in this field, even today, Buenos Aires would be one of the best places for getting the broadest picture, despite the fact that it was one of the later cities to be built by the Spanish.

Dick: It's true—they don't have an "our art is the best" mentality; much of their early colonial art was imported from other cities in the Spanish colonies.

Roberta: Also, the art was always so well displayed in the Fernández Blanco, and in fact it has become even better organized over the years. But it's also overwhelming. If you've never seen such an accumulation of silver, its collection can take your breath away.

Dick: But we weren't buying anything when we were in Buenos Aires. We were still only peripherally aware of the richness of this type of art, and to be frank, at the time we couldn't afford it.

Mark: Were you traveling when you were in Buenos Aires, around Argentina or elsewhere in South America?

Dick: We traveled some in Argentina—we went to Córdoba, Mendoza, Rosario, and Misiones, for example. When we were in São Paulo in the early 1970s, we became a bit more actively interested in colonial art, and I bought a few paintings for the Bank of Boston's offices there. We consulted with some experts, because we didn't yet know a lot about the subject.

Joe: This was the great age of bank collecting.

Roberta: During Dick's time at the bank, I began to recognize some of the dealers' names, several of whom are still in business. Over time, we began to get familiar with the field, and to make friends with people who were actively collecting, like James "Jimmy" Li in São Paulo.

Joe: When did you first buy a work of art for yourselves?

Dick: It was during a visit to Bolivia we made together in 1973, to Sucre. We were wallowing in the wonderful Museo de Charcas, and we met someone from the museum who was connected to a person who was selling a colonial painting.

Roberta: That very night we went to this woman's house, and we bought a little reverse-painting on glass (see cat. 21). That became the first object in our collection.

Dick: We carried it with us in our suitcase throughout our travels in Bolivia and then back to São Paulo. Luckily, it didn't break!

Joe: Was the purpose of that trip business, or were you just exploring colonial art, looking at churches and museums?



FIGS. 10 AND 11. *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492–1820*, Philadelphia Museum of Art, 2006. (Above) Entrance to the exhibition. (Opposite) Gallery view

Dick: This was purely tourism, and we visited Potosí as well as Sucre. I had been to Bolivia for the first time in 1967 on business, visiting La Paz, Cochabamba, and Santa Cruz. That was when Santa Cruz literally did not have a single paved street.

Roberta: I first visited Bolivia in 1970, but back then I wasn't as concerned with colonial art. At that point my friends and I were more interested in exploring the indigenous cultures.

Mark: As you visited these places and started to see colonial art, what about it first drew you in?

Roberta: It was seeing the art in situ. The 2006 exhibition of Latin American art in Philadelphia captured something of that (figs. 10, 11).¹ Instead of trying to explain the whole social picture, which is nearly impossible, the museum tried to show the splendor of the objects. The richness of the works impressed me, as did the way they reflected the overall colonial culture, something that you really get a feel for when you visit many of the colonial churches in countries like Bolivia.

Dick: After that first little investment in Sucre, we went back to São Paulo more interested in exploring the art.

Roberta: By then Jimmy was a close friend, and he was always bringing works to our attention. He knew everyone in São Paulo, Rio de Janeiro, and Buenos Aires. I'd go out to look at objects with him, and I began to understand more about colonial art just by examining the works up close.

Joe: Did you start to know other collectors as well as dealers?



Dick: We didn't meet any other serious collectors until we moved back to the United States in 1983. But we did get acquainted with some dealers; usually selling colonial art was a side business for them. They'd just have a few colonial pieces and then mostly European antiques. There were a few dealers in São Paulo who had a wider array of works, sometimes modern as well as colonial.

Roberta: We still weren't buying that much during our early time in Brazil. We would get something here and there, sometimes when we were traveling.

Mark: So as you were buying art during these early years, you weren't thinking, "We're building a collection."

Roberta: We didn't see it that way. It grew naturally over time. We never used the word *collection* until we suddenly realized that we had a lot of works. But it was never an organized or planned process.

Dick: I agree. We bought the things we liked, the works we thought were visually pleasing. Sometimes in conversations with dealers I would say, "This painting I like." They might point at something else and say, "This is a better painting." Well, I didn't care if it was a better painting. I liked the one I liked.

Mark: I understand that you've been offered important works that you've passed over because the subjects didn't appeal to you visually.

Dick: Yes. We have very few painted Crucifixions, for example, whereas several other themes are repeated throughout our collection—such as the Annunciation and images of the Virgin. Rather than select works that might "complete" the collection in some way, we've chosen to surround ourselves with images we like to live with.

Roberta: It wasn't only that certain themes appealed to us. All our traveling made us quite interested in the history of South America, which only deepened our fascination with the art. The silver strike in Potosí, for example, had a huge effect on the development of that part of the Altiplano, making it a major trade center. This history is what we thought about when we looked at the abundance of silver objects made in Bolivia at that time (see, for example, cats. 97, 100). It interested us that the people in Potosí (which by 1600 had a greater population than many European cities) were commissioning paintings from sophisticated artists such as Melchor Pérez Holguín (see cats. 14, 15) and Gaspar Miguel de Berrío (cats. 16, 17). Connections like that began to resonate in our collecting.

Joe: How long did you live in South America?

Dick: Five years in Argentina and ten years in Brazil. We loved it there, but by the time we left, we were ready to leave. In 1977 I accepted a position as country head for Citibank in Japan, so we left Rio for Tokyo. Although the two cities couldn't have been more different, our interest in colonial history continued, and there we became fascinated by the history of the Jesuit attempts to establish a foothold in Japan and China in the sixteenth century and the resulting tradition of Namban art.

Joe: How long did you live in Japan?

Dick: Five years. Eventually I was put in charge of all of Citibank's operations in Asia, and we traveled pretty extensively throughout the region. We moved back to New York City late in 1982, where I continued to run Citibank's Asian operations, and later their Latin American operations. In 1988 I went to work for Chase as their head of global capital markets in New York. Then in 1990 I went to Chicago as vice chairman of Continental Bank. Finally, we moved to Hartford in 1995, and I worked for Aetna, first as vice chairman and CFO, and later as CEO. I finally left in 2000. During my time at Aetna we made several trips to Peru, where through a business connection we spent a great deal of time at the Museo Pedro de Osma as well as at the Banco de Crédito de Perú, which had excellent conservation labs and was restoring colonial works of art.

Joe: Hartford is where I first visited you. Your house there was full of colonial Latin American art, in much the same way as the one you have now in New York, but the Hartford house was in a very different, late-Victorian style (fig. 12).

Roberta: It's amazing that we were able to make it work, because there was so little space for art, especially the monumental paintings, but somehow we did.

Dick: It worked, but we were constrained. You never got to experience the sweep of the collection, and that influenced how we designed this house when we moved to New York in 2003—such as choosing to have a double-height area to accommodate the larger paintings (figs. 13, 14).

Roberta: After we moved back to New York, I became involved in the Potosí exhibition at the Americas Society² with Pedro Querejazu, an art historian and conservator from La Paz. He was very important for me; he taught me so much, especially about the silver.

Joe: The 1990s were a kind of a golden age for this field, with several very informative shows that brought colonial art to a wider audience.



FIG. 12. The Hubers' home in Hartford, Connecticut, late 1990s

Roberta: Yes, in 1989 the Americas Society had a fantastic show about the Jesuit missions. They had an exhibition in 1992 that focused on Colombian and Ecuadoran art, and in 1996 the *casta* show. Also in 1996 there was the Brooklyn Museum's *Converging Cultures*, which was groundbreaking. I was a volunteer on that exhibition and got to work with the curator, Diana Fane. Of course, there was also the big Mexican exhibition at the Metropolitan Museum of Art in 1990.³

Mark: Tell us about your interactions with Mexican colonial art. With one or two exceptions, you've only collected works from South America and the Asian colonies.

Dick: At some point, as the collection was beginning to grow and take shape, we decided to concentrate on one area that really interested us, rather than trying to collect a bit of everything. We found that early Mexican colonial art is more similar to European art from the same period, whereas the art of the Altiplano represents more of a melding of European and native traditions.

Mark: Beyond the work of some artists like Holguín and Berrío (see cats. 14–17), the qualities of paintings from colonial South America are certainly not as uniformly defined as they are during the same period in Mexico. Some argue that's part of their appeal and charm.

Roberta: I think that's true. The paintings produced in South America also lack some of the polish of the works made in Mexico. I don't mean South American works are poorly painted or naive, but they have qualities all their own. That's an element many scholars seem to have a difficult time dealing with.



FIG. 13. The Hubers' living room at their current home in New York.
Photograph by James Ray Spahn

Joe: Do you mean that, compared to Mexican art, the South American colonial works don't show the influence of the Western tradition as clearly?

Roberta: Yes, although the works by colonial painters in Mexico are astounding, visually they are often totally different from the work being done in South America. Perhaps the greater distance between the Viceroyalty of Peru and Spain resulted in some of these differences. At the same time, much of Brazilian colonial art—despite a similar distance from Portugal—still reflects a great deal of European influence.

Mark: In some ways it's difficult to compare someone like the Mexican Cristóbal de Villalpando and the Bolivian Holguín, because they produced very different final products. Holguín, as you say, has a cleverness and sophistication that is all his own.

Roberta: He has a totally recognizable style that sets him apart from his contemporaries. Perhaps that's part of what has attracted us to these works—the joy of discovering something new and different, not only artists and their individual styles but the works themselves.

Dick: A big part of collecting for us is the adventure and the fun of discovering the works, looking for a great new find.

Joe: It seems as though the pace of your collecting increased in the late 1990s and early 2000s, especially after your return to New York. Was that because you now had access to the auction houses in New York?

Dick: In fact, we've bought relatively few works from Christie's or Sotheby's—just *The Annunciation* (see cat. 5), *Our Lady of the Rosary of Pomata* (cat. 28), and most recently some ivories and silver (cats. 36, 46, 93).

Mark: It seems that you've recently shifted your collecting focus from paintings to Hispano-Philippine and Indo-Portuguese ivories. What interests you about those objects?

Roberta: We acquired the *Christ Child at the Column* (see cat. 41) in 2005, along with a few other small works over the years, and became very intrigued. I traveled to the Philippines several times in the late 1970s, but when I attended a symposium in 2005 in Manila,⁴ where I met Margarita Estella—one of the world's authorities on ivory works of this type—I really got the bug. The more I learned about these objects, the more interested I became, and the more closely I looked at them.

Dick: The ivories represent other points of convergence between Spanish and Portuguese culture and different visual traditions. One forgets how active Spain and Portugal were in that part of the world—after all, the Philippines was part of the Spanish empire for more than three hundred years. I

also have to admit that we were running out of walls to hang paintings!

Joe: But you had plenty of mantels for the ivories!

Mark: Was part of your fascination with ivories their resonance with the time you spent living in Japan and traveling in Asia in general?

Dick: Yes, they do represent a form of globalization in the seventeenth and eighteenth centuries. In the Spanish empire works of art were moving around the globe, traveling from Asia to Latin America via the Manila galleons, and then onward to Spain and Europe. In the Portuguese empire, works of art were traveling in the reverse direction—from Asia, around Africa, and back to Europe.

Roberta: I attended a course taught by Jonathan Brown at the Institute of Fine Arts in New York, in which he focused on the export of Spanish paintings to the colonies, but he also discussed colonial trade more generally, including to and from Goa. Works that were made there went all over the world; it must have been an amazing center of luxury goods.

Joe: Speaking of Jonathan, your own growing interests seem tied to your contacts to scholars like him and organizations like the Institute. All of this developed at a time when the scholarly field around colonial art was growing. Can you say anything about those relationships?

Roberta: They've taught us a lot not only about the physical characteristics of these objects, but also about their importance within colonial culture. In many cases those scholars have become colleagues and friends. We met Jonathan in 2007, and I took a course on the art of New Spain at the Institute, and through him I also met many of his students. Early in my visits to the Institute, I heard a talk by Nuno Senos, when he was still a graduate student there. He was the only one working on the Portuguese empire, which of course made me want to get to know him. I've been attending symposiums and conferences on Iberian colonial art for quite some time, and have made a lot of connections with different scholars and institutions—Edward Sullivan, for example, who is also at the Institute.

Joe: What about the Hispanic Society of America in New York? When did that enter your life?

Dick: It's been there at least peripherally for quite a while. We'd go to the museum to see the Spanish paintings, but more recently our interest has grown as we've gotten to know their colonial holdings. They also have an amazing collection



FIG. 14. The Hubers' dining room in New York

of maps from the sixteenth to eighteenth centuries, another passion of mine.

Roberta: It's a beautiful place, and I feel close to the whole staff. It's become a wonderful resource for us; together we discuss works that we're all interested in. The director, Mitch Coddington, senior curator Marcus Burke, and Margaret McQuade, now the assistant director, have all been fantastic about sharing their vast knowledge of colonial research.

Dick: Although we have many great scholarly connections, we don't often interact with other collectors. Marilyn Thoma is really our only fellow collector in the United States, but she lives in Illinois, too far away for us to share as many experiences as we'd like. It would be nice to have somebody who lived across town with whom we could swap ideas.

Joe: But you do have this network of scholars. When and how did you meet Gauvin Bailey, who is now at Queen's University in Ontario?

Roberta: I first met him in the 1980s at a conference on the Jesuits at Boston College, where I was the only nonacademic and was totally overwhelmed with the material. Later I got to know him as he was planning an exhibition at the Americas Society. The show would have explored the connections between Latin America and Asia, something that no one had done, but unfortunately it didn't happen. I've always been sorry that the exhibition didn't go forward.

Joe: I actually met Gauvin through you. Later, he was a big influence on the Latin American exhibition at the Philadelphia Museum of Art in 2006.

Roberta: You know, I remember when we met you, at a birthday party in 1999 in Hartford. I probably pushed you into a corner because I was starved for someone who could discuss Latin American art. It was such a happy coincidence to meet somebody who was in the process of creating a project that so interested us.

Joe: We had the time of our lives! It was very early in the planning of the 2006 exhibition, and I was casting about for colleagues. I heard about you from Eric Zafran, a wonderful curator at the Wadsworth Atheneum in Hartford. The first thing he said to me was, "You've got to meet these people." After that night at the party, I rushed over to see you again the next morning, and that's when it all clicked. I could tell that you had a lot of knowledge about the art, but I was also impressed by your passion.

Mark: Roberta, after that initial meeting didn't you travel with some of the research groups for the Philadelphia exhibition?

Roberta: Those trips throughout South America in the early 2000s were real eye-openers. I remember our trip to La Paz, for example. We visited not only well-known museums, like the Museo Nacional de Arte, but also the major colonial churches, such as the city's cathedral and the church of Saint Francis. I remember a visit to the private collection of a woman who owned a beautiful painting by Holguín and a lot of silver—but when we got to her house, she was preparing to move so they were packing everything up! It was always an adventure.

Joe: Those research trips were when I fell in love with colonial Latin American art. We traveled with Katie Luber, who is now the director of the San Antonio Museum of Art, to see an exhibition on colonial art organized by Cocó [Luisa Elena] Alcalá in Madrid.⁵ The idea of the 2006 exhibition in Philadelphia was then only beginning to come together, and our interactions with the two of you shaped that process, and indeed the final product.

Mark: After all your adventures traveling and interacting with scholars and other people passionate about colonial art, where do you believe these works belong within a museum setting? Your portrait of Countess Rosa de Salazar y Gabiño (see cat. 34), for example, is now installed in the new American wing of the Metropolitan Museum of Art.⁶ Does that represent the future direction for the inclusion of this material in museums?

Dick: Actually, I see few parallels between North American colonial art, meaning Anglo-American, and Spanish or Iberian colonial works. The portrait of the countess is done in a much more European than "American" style. We found it intriguing that the Met wanted to borrow it for their installation, and it's an insightful idea to contrast two traditions that were going on in the hemisphere at roughly the same time. But the greater parallels to explore are with Spanish, Flemish, and Italian art. That also seems to be where the scholarship is leading.

Joe: At this point there is a critical mass out there in terms of scholarship, and the older art historical prejudices against colonial Latin American art have receded. The assumption that European art is the high sophisticated form and that colonial art is the low derivative is gone.

Roberta: Very true. Now you not only hear about all the scholarly work being done on this material, you also meet all these other people who share your passions. As a person who's been interested in these works for so many years, it's very rewarding. When we share these works with new audiences, we get to see the objects through their eyes, and consequently think about things we hadn't before.

1 *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492–1820*, Philadelphia Museum of Art, September 20–December 31, 2006; Antiguo Colegio de San Ildefonso, Mexico City, February 3–May 6, 2007; and Los Angeles County Museum of Art, June 10–December 3, 2007.

2 *Potosí: Colonial Treasures and the Bolivian City of Silver*, Americas Society Art Gallery, New York, 1997.

3 *Paradise Lost: The Jesuit and Guaraní South America Missions, 1606–1767*, Americas Society Art Gallery, 1989; *Mexico: Splendors of Thirty Centuries*, The Metropolitan Museum of Art, New York, 1990; *Barroco de la Nueva Granada: Colonial Art from Columbia and Ecuador*, Americas Society Art Gallery, 1992; *New World Orders: Casta Painting and Colonial Latin America*, Americas Society Art Gallery, 1996; and *Converging Cultures: Art and Identity in Spanish America*, Brooklyn Museum, 1996.

4 The symposium accompanied the exhibition *Power + Faith + Image: Philippine Art in Ivory from the 16th to the 19th Century*, Ayala Museum, Manila, 2005.

5 *Los Siglos de Oro en los Virreinos de América, 1550–1700*, Museo de América, Madrid, 1999. See Alcalá's essay in this volume, pp. 18–27.

6 This painting was deinstalled for travel to the present exhibition in Philadelphia.



A Private Collection in Colonial Spanish America

Suzanne L. Stratton-Pruitt

THE FIRST SPANISH TOWN to be established in the continental Americas was Santa María la Antigua del Darién, in present-day Panama. Founded in 1510 by Vasco Núñez de Balboa, Darién was also the site of the first Catholic church on the mainland. In 1513 Balboa was the earliest European to discover the Pacific Ocean, to whose shores he moved the capital of the region, founding the city of Panama in 1519. From the Isthmus of Panama, the Spanish battled their way ever southward. By the end of the sixteenth century, through their explorations Francisco Pizarro, Diego de Almagro, and other fabled conquistadors had conquered the Inca Empire, and Spain had established its royal court system, known as the *Reales Audiencias*, throughout the Viceroyalty of Peru (see map, p. xvii). *Audiencias* were established in Lima in 1542, in Santafé de Bogotá in 1549, and in San Francisco de Quito and Cuzco in 1563. Later, as the immense territory of the Viceroyalty of Peru was divided into more easily governed regions, *audiencias* were also established at Buenos Aires (1661) and Caracas (1786).

Sixteenth-century colonial cities were built in South America according to guidelines generated by the court in Madrid, under King Charles I of Spain (who ruled the Holy Roman Empire as Charles V) and his son King Philip II of Spain. On a greatly reduced map of the South American continent, it may appear that all the major cities are on or near a coast, but many are actually far inland. Royal guidelines required Spanish seats of governance—such as cities that were home to the *audiencias*—to be located away from ports, which could be endangered by enemy fleets and pirates, and in places where the native populations had already found salubrious sites with clear air and abundant water. Thus, the *audiencia* was at Quito, not Guayaquil, and at Santafé de Bogotá, not Cartagena de Indias. Members of the Spanish nobility as well as prominent jurists and ecclesiastics were assigned to these Andean cities, where Spanish-style monasteries, universities, and other



FIG. 15. Emanuel Bowen (English, c. 1694–1767).
A Plan of Lima and a View of Potosí, 1744–48.
 Colored engraving, 16 x 9 1/2 inches (40.6 x 24.1
 cm). Roberta and Richard Huber Collection

institutions were established. Despite the complexity of new cultural orders framed by a large and varied indigenous population, the mixing of races (*mestizaje*), and the importation of black slaves, transplanted Spaniards sought to re-create the institutions and homes they had left behind.

The planning of these cities as set out by the Spanish court reflected Renaissance concepts about ideal urban spaces. It was too late to untangle the streets of a medieval city such as Toledo, but South America offered a tabula rasa on which urban centers could develop as clean, healthy, and well-regulated sites. A mid-eighteenth-century map of Lima exemplifies the typical plan of a Spanish American city (fig. 15). Inspired



FIG. 16. *Garden Party on the Terrace of a Country Home*, Mexican, c. 1730–50. Ten-panel folding screen, oil and gold on canvas, each panel 87 1/16 x 22 inches (221.1 x 55.9 cm). Denver Museum of Art. Gift of Frederick and Jan Mayer, 2009.759. Photograph ©Denver Art Museum

by the grid system of ancient Roman military encampments, the Spanish colonial city was laid out geometrically, with a cathedral at its center facing a public square, flanked by government buildings, and monasteries and convents nearby. The marketplace was set at a distance so that its inherent messiness would not intrude on those Spanish colonists who acquired blocks of land to build their homes. Over time, these residences became very grand, not usually on the exterior, but with interiors designed for comfort and luxury.

In the sixteenth century the economy of the Viceroyalty of Peru was driven by the discovery of silver deposits throughout the realm, especially those of the Cerro Rico (Rich Hill) in Potosí (see fig. 15 and the essay by David Barquist, this volume, pp. 146–55). However, throughout the seventeenth and eighteenth centuries the economy diversified and fortunes were also made in textile production, agriculture, and commerce. Personal wealth contributed to the furnishing and decorating of homes and an opulent way of life.¹ A painted screen depicting a garden party on the terrace of a grand country home illustrates the comfortable existence of bewigged gentlemen and beautifully dressed women in the Viceroyalty of New Spain (Mexico) during the mid-eighteenth century (fig. 16). The life of an aristocratic family was one of ease sustained by expensive items, sometimes amassed over generations, that reflected nobility but also lent a sheen of high social status to those who sought it through success in commerce, mining, or service to the Spanish monarchy.

Examples of the riches that such a home could yield may be seen in the collection belonging to Rosa de Salazar y Gabiño, second Countess of Monteblanco. Her estate offers many parallels to the Huber collection and an excellent introduction to the ways in which these luxury objects would have complemented the lives of wealthy residents of colonial Spanish America. Doña Rosa was born in Lima in 1747, daughter of Don Agustín de Salazar y Muñatones, Count of Monteblanco and a knight of the order of Santiago, and his second wife, Doña Francisca de Gabiño y Riaño. In 1764, at the age of seventeen Rosa was married to Don Fernando Carrillo de Albornoz y Bravo de Lagunas, later sixth Count of Montemar. Her social prestige is reflected in her portrait (cat. 34), which Roberta and Richard Huber fondly call “The Pink Lady.” When Doña Rosa died in 1810 at the age of sixty-three, her estate was duly assessed. The resulting document, called a *tasación*, reflects the taste and

lifestyle of Limeño aristocracy during the second half of the eighteenth century.² The lifelong preparation for the Good Death—that is, death in a state of grace—sought by all pious Catholics in colonial Spanish America did not require lifelong austerity.

Jewelry was the first category to be itemized in Doña Rosa's *tasación*. Although the number and value of the necklaces, hairpieces, and other feminine ornaments is impressive, these were the "few" pieces she retained after having given the most valuable ones for the dowries of her four daughters.³ The list of diamonds, pearls, and gold also includes her worked domestic silver, beginning with two *soperos* (soup tureens) with lids and basins, valued at 476 pesos. (All worked silver in Spanish colonial documents, such as estate inventories, inventories of church property, and dowries, was assessed based on weight [*marcos*] alone. The craftsmanship of the silversmiths of Peru and present-day Bolivia that we admire today in the Huber collection did not add to the value of the pieces in colonial times.) Doña Rosa also owned a variety of serving platters and trays (perhaps similar to cat. 99), six dozen *platillos* (little plates), a number of *salvillas* (footed dishes; see cat. 110), eight dozen *cubiertos* (sets of forks and spoons), two dozen smaller forks and spoons, two dozen knives, special pieces for sugar, coffee, chocolate, and ice cream, and many other tableware items as well.

The variety of domestic silverware during colonial times is reminiscent of the Victorian gamut, from pickle forks to marrow scoops. Pieces for serving foods and beverages included oil and vinegar cruets with their saucers, salt cellars, *bernegales* (drinking glasses), *fruteras* and *confiteras* (dessert plates), and individual pots for tea, coffee, and chocolate. There were also entire sets of special objects for the ritual serving of *yerba mate* (known as "Paraguay tea" or "Jesuit tea") or coca tea: a *hierbera* or *coquera* (see cat. 100) would have stored the precious leaves, and the set would even have included silver straws for imbibing the stimulating beverage. A painting from the late eighteenth century, recently acquired by the Brooklyn Museum, shows an aristocratic group of Limeños attended by their servants, picnicking with refreshments served (improbably, to us!) from the family silver (fig. 17). A brazier used to take the chill off the air is placed next to the seated woman at the lower right, while her daughter sips *mate* from a silver cup through a silver straw.

Aristocratic homes, as well as the homes of successful merchants, mine owners, and holders of extensive *haciendas*, also abounded in worked silver for personal hygiene (washbasins and shaving sets), desk sets, lamps, and candlesticks (see cat. 104), frames for paintings (cats. 84, 85), and adornments for sculptures of religious figures.

Baron Alexander von Humboldt (1769–1859), founder of the fields of physical geography and meteorology, traveled extensively through Latin America between 1799 and 1804, and published his scientific and social observations in many volumes over two decades. He noted that although the silver collections of Spaniards and Creoles in the Americas were indeed extensive, this was a taste brought to the colonies from Spain and Portugal. When the Marquis de Cerralbo left La Coruña in Spain in 1638 to serve the crown as an ambassador to South America, he took with him clothing, carpets, hangings, and other household objects, including 2,700 *marcos* of Spanish worked silver and 10,000 to 12,000 ducats' worth of jewels and gold chains.⁴ It has not escaped the notice of historians that the investment in such extravagant "necessities" kept much of a nation's wealth from long-term investment in the economy. The 1800 inventory of the estate of the New Spanish (Mexican) mine owner Antonio de Vivanco, Marquis of Vivanco, enumerates 262 small plates, 189 spoons, 195 forks, a shaving set, and so forth, totaling nearly 600 kilograms of



FIG. 17. *A Merry Company on the Banks of the Rímac River, Peruvian (Lima)*, c. 1780–1805. Oil on canvas, 25 x 34 inches (63.5 x 86.4 cm). Brooklyn Museum. Gift of Lilla Brown in memory of her husband, John W. Brown, by exchange, 2012.41. Photograph courtesy of Derek Johns Ltd.

silver for purely domestic use.⁵ If the twenty or thirty wealthiest mining families in Mexico held similar quantities of worked silver in their homes, the total would have been many tons of silver sitting on dining tables rather than invested in world trade.

In Spanish America silverware was the practical alternative to fine ceramics, little of which was made with the exception of the pottery known as Talavera Poblana, produced in Puebla, New Spain. While vast quantities of silver were available from the mines of Potosí in Bolivia and Zacatecas in Mexico—two of the major sources—porcelain was expensive and scarce in South America. Fine dinnerware from China, although costly, was available in New Spain, and the most prosperous families sometimes ordered huge sets to meet their design specifications.⁶ However, delicate ceramics did not easily make the arduous trip from distant ports over the rough terrain of the Andes. Humboldt astutely noted that Europeans who were amazed by the quantities of worked silver in Spanish American homes must take into consideration “that porcelain is very rare in those recently civilized regions, that mountain roads make its transport extremely difficult,” and that there was a lack of interest in its transport as a commercial venture.⁷ (The last is a delicate reference to the lack of business acumen commonly attributed to Spaniards by Europeans.) Some appointees to the viceregal government undoubtedly brought ceramics to South America with them: the *oidor regente* (presiding judge) of the Audiencia of Charcas (in present-day Sucre, Bolivia) owned a set of 256 pieces of dinnerware from Talavera de la Reina, in the province of Toledo.⁸

Munificence, the quality of generosity attributed to great princes, added to personal prestige, and consequently churches and religious houses in South America were gifted with luxurious textiles and precious liturgical objects. Convents of nuns from privileged families acquired valuable possessions, “above all, silver, a lot of silver.”⁹ Gifts to religious institutions of silver lamps, chalices, monstrances (fig. 18), missal stands, processional crosses, and other liturgical objects were made by the Spanish monarchs, by well-to-do individuals, by members of the clergy, and by individuals who contributed according to their modest means toward a particular acquisition, such as the enormous silver lamp at the sanctuary of Copacabana (see cats. 91, 93, 95).¹⁰ The first written chronicles leave no doubt that churches of the early colonial period were quickly outfitted with the beautiful liturgical objects deemed suitable (*decente*) to the celebration of the Mass. Manuel de Mollinedo y Angulo, bishop of Cuzco, wrote a brief to the king in 1678 listing his many accomplishments on behalf of the diocese. Among them was the gift of numerous gold and silver liturgical objects to the churches under his care—including forty-two chalices inset with precious stones, a gold crown with three stones for the image of the Virgin Mary in the cathedral, eighty-two silver monstrances, thirty incense burners, twenty silver altar frontals (see cats. 80–82), and more.¹¹ However, the silver once found in most religious houses and churches has to various degrees disappeared over the decades since the colonial period, sometimes abruptly. When the Jesuits were expelled from Spain and its colonies in 1767, their treasury in Potosí was inventoried, packed in wooden boxes, and shipped to Spain—more than a ton of worked silver, gold, pearls, and precious stones.¹² In 1826, General Antonio José de Sucre, first president of Bolivia, had all the gold and silver in the sanctuary of Copacabana removed, and used the treasures of religious institutions to fund the new government.¹³

Liturgical objects were also found in the private oratories of Spanish colonial homes. These spaces for private devotion ranged from a simple altar table with a carved *retablito* (small altarpiece) and perhaps a few paintings on the walls to elaborately outfitted family chapels where masses were authorized to be held. While Doña Rosa’s *tasación* lists only one pair of candle holders specific to an oratory, the considerable contents of other private oratories have been well documented and included missal stands, chalices, silver crowns for sculptures, and *pilas* (basins) for holy water.¹⁴ Thus, some of the apparently ecclesiastical objects in the Huber collection—such as a chalice (see cat. 90) and a shell-shaped basin (cat. 88), known as a *venera*, that might well have been used for family baptisms in a private oratory—may have had domestic origins.

The European paintings in the collection amassed by Rosa’s progenitors were shipped from Seville until 1650, and thereafter from Cádiz, in galleons loaded with goods for the South American market. The ships landed on the Caribbean coast of Panama at Portobello, just a dusty town until the institution of the annual *feria*, or fair, attended by merchants from all over Spanish America. Goods obtained at Portobello were transported across the isthmus and shipped to the port of Callao near Lima, and then traveled overland to various cities in South America. The galleons returned to Spain carrying silver as well as local products, such as chocolate and leather hides. However, Panama never became an important urban center. Its vulnerability to enemy fleets and brigands was made abundantly clear when Portobello was sacked by the British pirate Henry Morgan in 1668, and later conquered by his compatriot Admiral Edward Vernon in 1739. Until then paintings, from Flanders and Spain especially, as well as engravings, illustrated books, and



FIG. 18. Diego de Atienza (Mexican [Guadalajara], active mid-seventeenth century). *Monstrance*, 1646–49. Silver and gilt with enamel, cast, chased, and engraved, h. 22 1/2 inches (57.2 cm). The Metropolitan Museum of Art, New York. The Friedsam Collection, bequest of Michael Friedsam, 1931, 32.100.231a,b. Image © The Metropolitan Museum of Art. Image source: Art Resource, NY

other examples of European visual arts found their way to homes in Lima and elsewhere in Spanish America via Portobello.

Ivories from the Far East traveled to both Spanish America and Europe by a quite different route. The Manila galleons sailed from Acapulco, on the west coast of New Spain, to Manila in the Philippines, laden with “silver and friars,” in the words of Humboldt. The ships departed from the same port filled with silks, fine ceramics, ivory sculptures, spices, and other luxury goods from China, Japan, India, the Molukas (in eastern Indonesia), and Ceylon (now Sri Lanka), and then returned to Acapulco. There the cargo was sold at a *feria* similar to the one held at Portobello, but many of the imports were transported overland to Mexico City and offered for sale in the center of the main square, the Zócalo, at a large market of exotic goods called the *Parián*, after the neighborhood in Manila to which Chinese traders and artisans were relegated.

Thus, an aristocratic family in Mexico would have been far more likely than its social counterparts in the Viceroyalty of Peru to own dinner sets of imported porcelain rather than silver, and also more likely to acquire ivory sculptures, including popular figurines for crèches,¹⁵ as well as delicately carved fans. Nonetheless, merchants from Peru also attended the fair at Acapulco. Doña Rosa’s estate included two large and two smaller “tibores [large vases] de China” and a “biombo” decorated with “pintura de China.” Painted folding screens, known as *biombos* in Spanish America, were actually Japanese in origin, but the example in Rosa’s home might have been made in Mexico City, where workshops specialized in their production (see fig. 16). Another connection to the Far East in Doña Rosa’s collection is found in the decoration of several pieces of furniture with mother-of-pearl and tortoiseshell, a type that Jorge Rivas argues persuasively elsewhere in this catalogue (see pp. 190–91) was made in Lima, incorporating imported elements. These tables and writing desks and an *escaparate* (display cabinet) were given high values in the inventory. Indeed, objects of this type were often superbly executed, such as a fine example that has been variously attributed but which we here assign a provenance in Lima (fig. 19; see also cat. 116).

Doña Rosa’s *tasación* mentions a “Santo Cristo de Marfil” (ivory Christ) in her oratory.¹⁶ Carved ivory images of Christ Crucified mounted on ebony crosses embellished with silver were indispensable in well-to-do Spanish colonial households, just as they were in Catholic Europe. We cannot know whether the object in Rosa’s oratory was a European creation (such as that in fig. 20)—rather than an example from Goa or the Philippines, such as those in the Huber collection (see cats. 49–51)—although the routes of shipping and the taste of the Spanish and Creole aristocracy make a Spanish or Flemish maker more probable.

One item from Asia that Doña Rosa likely owned would have been a carved folding fan of ivory, made in Canton and transported to Acapulco via the Manila galleon. Many portraits of aristocratic Spanish American ladies, though not that of Doña Rosa, depict them with a folded fan in one hand. Ivory shipped by the Portuguese from Goa to Canton was carved into fans and other objects for domestic use and export to Manila. Folding fans, a Japanese invention, were made in China as early as the eleventh century, and could be of bone, ivory, lacquered wood, tortoiseshell, or mother-of-pearl. Like sugar and tobacco, the folding fan entered the vast market of the “Colombian exchange,” eventually symbolizing the femininity of Spanish and Spanish American women.

Doña Rosa’s paintings were a mix of European and colonial, mostly done in Lima, all of them enumerated in the inventory of paintings that belonged to her



FIG. 19. *Cabinet*, Peruvian (Lima), c. 1680–1700. Mahogany, mother-of-pearl, ivory, tortoiseshell, (overall) 102 x 89 1/2 x 26 inches (259.1 x 227.3 x 66 cm). Dallas Museum of Art. Gift of The Eugene McDermott Foundation, in honor of Carol and Richard Brettell, 1993–36

father—listed and evaluated in 1763 by the Limeño painter Cristóbal Lozano (active 1734–1776) and appended to her *tasación*.¹⁷ The collection reflects the preference among the aristocracy for European paintings, whose attributions in the inventory we may take with a grain of salt. Don Agustín de Salazar had either purchased or acquired by inheritance a set of twelve large canvases representing the months of the year by the “school of Bassano,” two small Roman landscapes attributed to Annibale Carracci, twenty-four *láminas* representing the life of Christ “by the hand of Peter Paul Rubens” (probably oil paintings on copper plates by a Flemish artist), and another dozen Flemish representations of the life of the Virgin Mary. Flower paintings, landscapes, and a seascape (“Pais de Navios”) were probably also imported from Flanders through art dealers in Seville. Although similar subjects were painted locally and in Cuzco, their prominent installation in the principal *sala* of the count’s home, alongside Flemish and Italian works, suggests they were prized imports.

Lozano introduced himself at the head of the document as “Profesor Ynteligente del arte de la Pintura” (learned professor in the art of painting), and Don Agustín evidently valued his work since a number of paintings by the artist are listed in the inventory: a portrait of King Carlos III in the *pieza del dosel* (a throne room typical of noble and aristocratic homes in the viceroyalties of Peru and New



FIG. 20. Gaspar Núñez Delgado (Spanish, active Seville, 1576–1606). *Christ on the Cross*, 1599. Ivory, ebony, mahogany, silver, with polychromy, 26 3/4 x 14 x 3 1/4 inches (67.9 x 35.6 x 8.3 cm). Indianapolis Museum of Art. Gift of Walter E. and Tekla B. Wolf by exchange, 1995.²⁴

added paintings and polychromed sculptures by colonial masters. Sculptures by Quiteño and Guatemalan artists were valued throughout Spanish America, but it is extremely unlikely, for both political and geographical reasons, that a colonial Spanish American collection would include any work from Brazil, (see cats. 71–74). As noted by Margarita Estella Marcos (in this volume, pp. 86–87), the spheres of trade occupied by Spain and Portugal and their colonies were distinct, with mercantile contact between the two largely limited to the slave trade. The contemporary global trade routes (see map, p. xvi) included those used by slave ships traveling between the West African coast and the Americas. The Portuguese brought African slaves to Brazil and the Spanish Caribbean, from which slaves reached other parts of Spanish America. Doña Rosa's will includes four large haciendas and 1,039 slaves.

Elsewhere in this volume, Luisa Elena Alcalá notes the appreciation for fine textiles in Spanish American society (see pp. 24–25). The ladies' garments painted on the Mexican screen discussed above (see fig. 16) and the rich apparel worn by Doña Rosa in her portrait are vivid evidence of the pleasures of extraordinary goods. Fabrics and costumes are often described in some detail in dowries, and hangings are

Spain, complete with a throne, a baldachin, and a portrait of the king); paintings of a “madman named Javier” (a rare example of genre painting), Saint Anne, and Our Lady of the Rosary; and twelve canvases representing scenes from the Old Testament. Lozano assesses the value of a painting of the Holy Family but leaves the valuation of the silver frame, which was perhaps similar to two in the Huber collection (see cat. 84), to an expert.

The rest of the paintings that belonged to Don Agustín in 1763, and were inherited by Doña Rosa, were of religious subjects. Twelve paintings of “Martires” might have been a series of Virgin Martyrs, subjects that were first imported from the workshop of Francisco de Zurbarán (1598–1664) in Seville, and then popularized by patrons and painters throughout South America (see cat. 25). A *Denial of Saint Peter*, a *Saint Augustine in Ecstasy*, and a *Prayer in the Garden of Gethsemane* are not otherwise identified. The constant churn of the art market—with paintings in great numbers created in Lima itself (see cat. 31) and also shipped from Cuzco (cat. 32), Potosí (cats. 14, 15), and Quito (cat. 30)—enables us to imagine that the paintings found in aristocratic collections also included works such as those in the Huber collection from South American workshops.

When Lozano prepared the assessment of works of art that had belonged to Doña Rosa's father, he noted an “Ymagen” (image) of the Virgin of the Immaculate Conception in the oratory, “by the hand of Lázaro,” and an “Ymagen” of Our Lady of Mount Carmel in the bedroom. Since small sculptures were often called *imágenes*, it is likely Doña Rosa had at least a few pieces of carved and polychromed sculptures of the Virgin similar to works in the Huber collection (cats. 36–40).¹⁸

It is reasonable to speculate that Doña Rosa's art collection had expanded by the time of her death, many years after the appraisal of her father's collection. She may well have

found in testamentary documents. Rosa's will includes a drape of red velvet embroidered in gold from Italy and a cloth from Lyons, France. Textiles dating to colonial times are today quite rare, and are just about the only aspect of the decoration of Spanish colonial homes not found in the Huber collection.

In all other ways, however, the paintings, sculptures, silver, furniture, and carved ivories collected by Roberta and Richard Huber reflect with remarkable completeness the domestic sphere inhabited by Doña Rosa and her contemporaries. By assembling a collection of objects in a variety of mediums, the Hubers enable us to vividly imagine life lived two centuries past and thousands of miles from Philadelphia.

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- 1 For an overview of the dazzling settings of noble families in eighteenth-century Lima, see Rizo-Patrón Boylan 1990 and Rizo-Patrón Boylan 2000.
 - 2 Swayne y Mendoza 1951, pp. 245–51.
 - 3 Ibid., p. 248.
 - 4 Serrera 1977, p. 502.
 - 5 Ibid., p. 506.
 - 6 It was not until the eighteenth century that porcelain was manufactured in Europe.
 - 7 Alexander von Humboldt, *Ensayo político sobre el reino de la Nueva España: Estudio preliminar de J. A. Ortega y Medina* (Mexico City, 1973), bk. 2, chap. 7, p. 86, quoted in Serrera 1977, p. 507 (my translation).
 - 8 Lofstrom 2009, p. III.
 - 9 Serrera 1977, p. 488.
 - 10 Ibid., p. 495.
 - 11 For more about Mollinedo as a Maecenas of the arts in Cuzco, see Stratton-Pruitt 2010.
 - 12 Serrera 1977, p. 499.
 - 13 Sanjinés 1909, p. 134.
 - 14 See the documentation about private oratories in Santafé de Bogotá, Colombia, in Pilar López 2003.
 - 15 Gonzalbo Aizpuru 1995, p. 133. The author notes that there are great numbers of sculptures of the Christ Child and crèche sets in both polychromed wood and ivory mentioned in Mexican dowries from the late seventeenth and early eighteenth centuries, in part reflecting the increased social aspect of Christmas celebrations.
 - 16 Swayne y Mendoza 1951, p. 251.
 - 17 Estabridis Cárdenas 2004.
 - 18 Lozano also mentions an “Ymagen” of the Christ Child with Mary and Joseph that he created. This would be the only known mention that the artist made sculptures as well as paintings.



On Perceptions of Value in Colonial Art

Luisa Elena Alcalá

THE DISCIPLINE OF ART HISTORY as it relates to the Latin American colonial period does not have a clear birthdate. For Colombians it might be 1859, when José Manuel Groot published his *Noticia biográfica de Gregorio Vásquez de Arce y Ceballos*, the embryonic study of the most important painter of the Viceroyalty of New Granada (see map, p. xvii), followed in 1926 by a more scholarly monograph on the artist by Roberto Pizano Restrepo.¹ For the art of New Spain (Mexico), the inception of the formal study of its history is traditionally given as 1860–61, when José Bernardo Couto wrote his *Diálogos sobre la historia de la pintura en México*; however, another foundational text is Manuel Revilla's *El arte en México en la época antigua y durante el gobierno virreinal* of 1893, which denoted the beginning of more-modern scholarship.² Yet other scholars, interested in the persistent theoretical issues of identity that have marked the development of the field, might argue that the publications by Martín Noel and Ángel Guido on colonial architecture in the 1920s should be considered among the earliest fundamental contributions. The lack of a clear point of origin is but a sign that this is a heterogeneous field, one that covers a vast geography and cannot easily be collapsed into a unified narrative despite the common ground among its various artistic centers. Nonetheless, taking the oldest dates as valid, one can safely say that the field today has passed its one-hundred-year mark, and so it seems appropriate to look briefly at the kinds of discourses that earlier art historians constructed: more specifically, how and where they found value in works of the type gathered by Roberta and Richard Huber and presented in this exhibition, objects that are representative of many aspects of artistic production in the Spanish American viceroyalties as well as Brazil.

Although by no means uniform in their approaches or viewpoints, the pioneering historians of the field of Latin American colonial art in the first half of the twentieth century felt passionately that these objects deserved greater study, and

that they should be incorporated into the history of Iberian Spanish and European art. Their penchant to compare and contrast the art of Latin America with that made in Spain at the level of style and formal analysis—the dominant methodology at the time—and from a center-periphery model (explicitly or implicitly discussed as such) had the unfortunate and somewhat unforeseen consequence of positioning this art on a lower level of aesthetic appreciation. Nevertheless, the field continued to develop thanks to the interest of collectors, museums, a few scholars in the United States (George Kubler and Harold Wethey, for example), and certain research institutions in Latin America, especially in Buenos Aires, La Paz, Caracas, and Mexico City, as well as in Spain (Madrid and Seville). In a later period, from the 1970s onward, new approaches entered the field of art history. Iconographic analysis in particular played a significant role in effectively restoring a sense of the value of this material on its own terms. For scholars of iconography Latin American colonial art was bold and inventive; it had a capacity to create new and unusual interpretations of old themes, demonstrated by the many examples of archangels from the Viceroyalty of Peru represented with harquebuses, contemporary European firearms that had not previously been used as attributes for angels (fig. 21). Far from fading as a dominant methodology, iconographic analysis has been renewed by taking into consideration indigenous motifs and sources. Analysis of the ways in which varied audiences affect and inflect the meaning of any given representation has also been tremendously influential.

Even though today there is a plurality of methodological approaches to colonial art, all of them have in common an acute awareness of the relation between society and art. Viewing this art through the lens of identity—who made each object and for whom—has led to exciting new studies in which the fact that meaning is not intrinsically fixed by or in the object has come to the foreground. As Kubler stated many decades ago, “Continuous form does not predicate continuous meaning, nor does continuity of form or of meaning necessarily imply continuity of culture.”³ The idea that objects—even when they look like European works of art—can have shifting meanings has made it possible to embrace the role of the indigenous and mixed-race population of the viceroyalties within our understanding of this material. As a result, the value of Latin American colonial art is no longer questioned. On the contrary, it is valued from a variety of perspectives.

But what about in colonial times? Did those societies value these objects for the same reasons that we do in the twenty-first century? In her essay on a private collection in colonial Peru (pp. 8–17), Suzanne Stratton-Pruitt reminds us that when colonial inventories assessed the value of silver objects, they did so in terms of weight alone, which had a precise equivalent in monetary value. Artistic appreciation of an object—of the kind a collector, curator, or scholar might want to bring to a given work made from silver—is absent from this type of documentation. To be certain, how we determine original value is partially governed by the kind of primary sources examined. A document other than an inventory, such as the description of a religious festivity, might address not the weight of the silverwork but instead its quantity, variety, and luster, effectively finding in the collective, public display a sign of wealth, prestige, and proper compliance with dominant social and religious practices.



FIG. 21. *Archangel with Harquebus*, Peruvian (Cuzco), early eighteenth century. Oil on canvas. Museo de Arte de Lima. Photograph by Luis Hurtado Rodríguez

In contrast with the abundance of documentation that is accessible (much of it published) on European art (correspondence, biographies, contracts, artistic treatises, inventories, and so forth), even today there is far less primary material available for the study of Latin American colonial art. This probably explains why scholars in the field have been creative in exploring sources, especially the contemporary accounts known as chronicles, which are used less frequently and consistently for the study of European art. In 1965, Lewis Hanke and Gunnar Mendoza published the first complete edition of Bartolomé Arzáns de Orsúa y Vela's *Historia de la Villa Imperial de Potosí*, an extensive eighteenth-century chronicle of almost a thousand pages dedicated to one of the most famous cities in the world at the time. One of the appendices Hanke and Mendoza included, titled "Noticias de arte en la obra de Bartolomé Arzáns de Orsúa y Vela," was an expanded version of an article first published in 1951 by the pioneers of Bolivian art history, Teresa Gisbert and José de Mesa, in which they called attention to Arzáns's work as a tool for art historians.⁴ They used his text to fill lacunae in the architectural history and chronology of Potosí, to rescue artists' names from oblivion, and to identify local artists, such as the "Cuevas" mentioned in the text, whom Gisbert and Mesa connected with the Spanish sculptor Gaspar de la Cueva.⁵ Their approach, shared at the time by other historians, such as Harold Wethey and Enrique Marco Dorta, sparked a methodological trend that continues to enrich the field.

Beyond supplying specific data about churches, sculptures, and paintings, *Historia de la Villa Imperial de Potosí* offers a window onto viceregal material and visual culture in the wealthiest city of the Spanish Americas. As we will see, its references to objects in both public and private settings reveal how colonial society interacted with these works, the place these objects held in people's lives, and the different kinds of value found in them: social, religious, monetary, and even artistic and aesthetic.

Born in Potosí, Bartolomé Arzáns de Orsúa y Vela wrote his chronicle between 1700 and his death in 1736. He drew on numerous sources, including earlier chronicles, oral tradition, and his own experiences, to provide a detailed and vivid account of the history of the city since its foundation in 1545. As many scholars have noted, Arzáns was painfully aware that Potosí had a notorious reputation, as it was said to be inhabited by thieves and greedy merchants, mostly Spanish, who exploited the mines as well as the local population. He goes to great lengths to explain that in its period of greatest wealth, the sixteenth and early seventeenth centuries, the city was less luxurious and vices ran rampant largely due to the corrupt Spaniards governing and profiting from the mines. By contrast, Arzáns attempts to present contemporary Potosí as populated with lavishly decorated churches and well-dressed inhabitants, all of which attested to the cultivation of Christian virtue and civilized decorum.⁶ As Richard Kagan has explained, in this way the chronicle constructs a sense of Potosí as a *civitas christiana*, or Christian city.⁷

To read Arzáns's text in context, one must be aware that Potosí—although then in decline because of fewer profits coming from the mines—remained one of the richest cities in the Viceroyalty of Peru and one of the best supplied in terms of luxury goods. In the European and Spanish American imagination, Potosí was synonymous with wealth.⁸ Not surprisingly considering his milieu, Arzáns was more interested in underscoring the wealth of the local material culture than the artistic value of the objects he described, and in some passages he clearly equates artistic value with cost. This is evident in the way he praises the new tower in the Jesuit church: "because it is a magnificent work, it cost 40,000 pesos."⁹ In another passage he celebrates the new churches in the city and provides estimates for the cost

of church furnishings, details that are not frequently found in most chronicles of the period. He says that churches are “adorned inside with new and very expensive *retablos* of the solomonic type (valued at 50,000, 60,000, and 80,000 pesos).”¹⁰

The greatest amount of information regarding works of art in Arzáns’s text is found in his descriptions of religious feast days, when churches and city streets are adorned. Recurrent in these passages are references to the provenance of certain objects, especially those not locally made. Each type of object is associated with a specific place, the implication being that silk comes from China, the best polychromed wood sculpture from Europe comes from Naples, the best copper painting from Flanders and Rome, and so forth.¹¹ In these descriptions the author celebrates not only the distant places from which these works come, but also the way in which they come together.¹² For example, with regard to the decoration of the main city church, La Matriz, for the celebration of the feast day of the Immaculate Conception, he wrote:

The decoration of the church is admirable, [consisting] of sculptures of the Christ Child and other images covered with precious jewels, paintings, copper paintings, rich hangings, silver frontals, silver stands, ornamental plaques, candleholders, torches, pitchers, candelabra, incense burners, all made of fine silver, lending for its further adornment bird feathers, flowers, and curious arrangements, dazzling carpets made by the skill of female hands in the workshops that in this kingdom are great, with which the entire church is transformed into a flowery forest, with a rich number of braziers of pure silver from the Cerro, amber from Florida, precious aromas from fortunate Arabia.¹³

Comparing this account with others in the chronicle reveals that the interior decoration in the church did not change considerably for other festivities, and that the same objects were constantly reutilized. For example, in his report of the Corpus Christi celebrations, Arzáns identifies “sculptures of the Christ Child that represent the infancy of Our Father luxuriously dressed, flower bunches in hand, mirrors, ornamental plaques of silver, candelabra . . . , arches and frontals of the same material, jewels, pearls, precious stones, rich textiles, hangings embroidered in gold, silver, and silk, for the floor dazzling carpets, braziers of silver,” and so forth.¹⁴ The information available on decorative programs in specific churches for different religious holidays in other colonial cities is usually not so detailed,

FIG. 22. *Altar of the Last Supper*, from the series *Corpus Christi de Santa Ana*, Peruvian, c. 1675–80. Oil on canvas, 88 9/16 x 98 7/16 inches (225 x 250 cm). Palace of the Archbishop, Museum of Religious Art, Cuzco, Peru



but one can surmise that the practice of reutilizing objects suggested by Arzáns for La Matriz was fairly common.

As we learn from Arzáns, during the religious festivities individual objects that today are usually displayed in an isolated way in museums come together to represent collective and accumulated wealth, an ensemble of prestige and brilliance to be shared, revered, and enjoyed by the local population. This communicentric value—to use Richard Kagan’s terminology¹⁵—of the colonial object is best visualized in the famous set of paintings that commemorate the Corpus Christi celebrations in Cuzco. Here we find temporary altarpieces assembled from mirrors, tapestries, paintings, sculpture, silver objects, and flowers, constructed on the streets. In one of the paintings, simple furnishings—such as low tables—that normally had a private domestic function are shown as stands for sculptures and flower arrangements (see fig. 22). Although we have no such paintings for the Corpus Christi celebrations in Potosí, Arzáns’s detailed narrative of the event in 1720 lists many of the same elements. He also notes that street altars on this occasion incorporated “the richest desks of tortoiseshell, ebony, and ivory with silver encrustations,” of the type still preserved in some collections today (fig. 23) and much more luxurious than the simple tables seen in the Corpus Christi painting.¹⁶ The use of furniture in such celebrations reappears when he describes the inauguration ceremony of the church of San Francisco in 1726: “in the central nave, creating a kind of aisle, the patriarchs of the holy orders were placed on small tables [*bufetes*] [covered] with rich cloths from China.”¹⁷

Another pictorial representation that brings us closer to contemporary modes of experiencing colonial objects are the paintings of sculptures of the Virgin Mary on altarpieces produced in large numbers throughout the viceroyalties (fig. 24; see also cats. 29, 30). Like the Corpus Christi paintings and Arzáns’s reports cited above, these canvases suggest that in the imagination shared throughout the contemporary Hispanic world certain things—silver pieces, flowers, vases, mirrors, jewels, sculptures, and textiles—simply “went together.” With the exception of the flowers, all these objects have come down to us.

FIG. 23. Desk, Peruvian, seventeenth century. Wood, tortoiseshell, ivory, 35¹³/₁₆ x 48¹/₁₆ x 14¹⁵/₁₆ inches (91 x 122 x 38 cm). Museo de Arte de Lima. Donation of the Prado Family. Photograph by Daniel Giannoni



The loss of the art of flowers is not a small one, for among the most evocative passages in many chronicles are those that deal with flowers, plants, and fictive gardens, a subject that deserves further study. A glimpse of the genre's magnificence is offered in some of the paintings or statues of the Virgin mentioned above. In the case of *Our Lady of the Reedbed of Irún with Donor* by José Cortés de Alcocer (cat. 30), one is not certain whether the colorful flowers scattered on the architectural framework surrounding the central image are real or carved and polychromed relief sculpture. The illusionistic representation of flowers in colonial art was, of course, widespread in various mediums, including textiles, silver, and furniture, but real flowers, interwoven into crowns and arches, adorning both permanent and ephemeral altars, seem to have been as common then as they are today. That flower art, produced from nature, was much admired by contemporary audiences is evident in the word with which it is often linked in contemporary texts; it belongs to the realm of *curiosidades*, or curiosities, a term used throughout this period to refer to all that has beauty and perfection, and that derives from both nature and artifice.¹⁸ Flowers were not only a material reality in ephemeral decorations; they were also a metaphor frequently applied to entire ensembles: this much is gleaned from Arzáns's description quoted earlier, when he concludes that La Matriz had been transformed into "a flowery forest."¹⁹

Another element in Arzáns's chronicle that deserves commentary is the reference to many *Niños*, or sculptures of the Christ Child, displayed together during religious festivities, following what seems to have been a dominant characteristic of church decoration in Potosí during his lifetime. In recounting the canonization ceremonies of Saints Louis Gonzaga and Stanislaus Kostka in the Jesuit church in 1728, the excess of such imagery, even for one accustomed to the cumulative displays, is captured in the author's superlatives: "so many frontals of fine silver . . . , so many relics in monstrances of gilded silver . . . , so many mirrors with gilded frames, so many richly dressed *niños* . . . , so many candles."²⁰

As is well known, sculptures of the Christ Child were very popular in the Hispanic world during the seventeenth and eighteenth centuries. Although often confined by historiography to the ambit of female convents because nuns were avid owners, Arzáns's testimony avows a more widespread, public popularity of the genre.²¹ Part of the attraction of these sculptures resided in the fact that they possessed the primary feature expected from ornamentation during religious holidays: a variety of examples and an ability to elicit emotional as well as narrative responses in the imaginations of the devout. For the *Niños* this was possible in part because some of these sculptures had articulated limbs, allowing them to be posed in different ways, but mostly because their clothes could be changed in order to give them different attributes. The figures were typically arranged to evoke the main episodes of Christ's Infancy and Passion (fig. 25). In Arzáns's description of the main city church during the Corpus Christi celebration, we learn that *Niños* were installed so that each illustrated a different episode of Christ's Infancy. However, the various other reports by Arzáns in which the *Niños* make their appearance do not make reference to this



FIG. 24. *Our Lady of Copacabana*, Peruvian, seventeenth century. Oil on canvas, Franciscan Monastery of La Recoleta, Cuzco, Peru

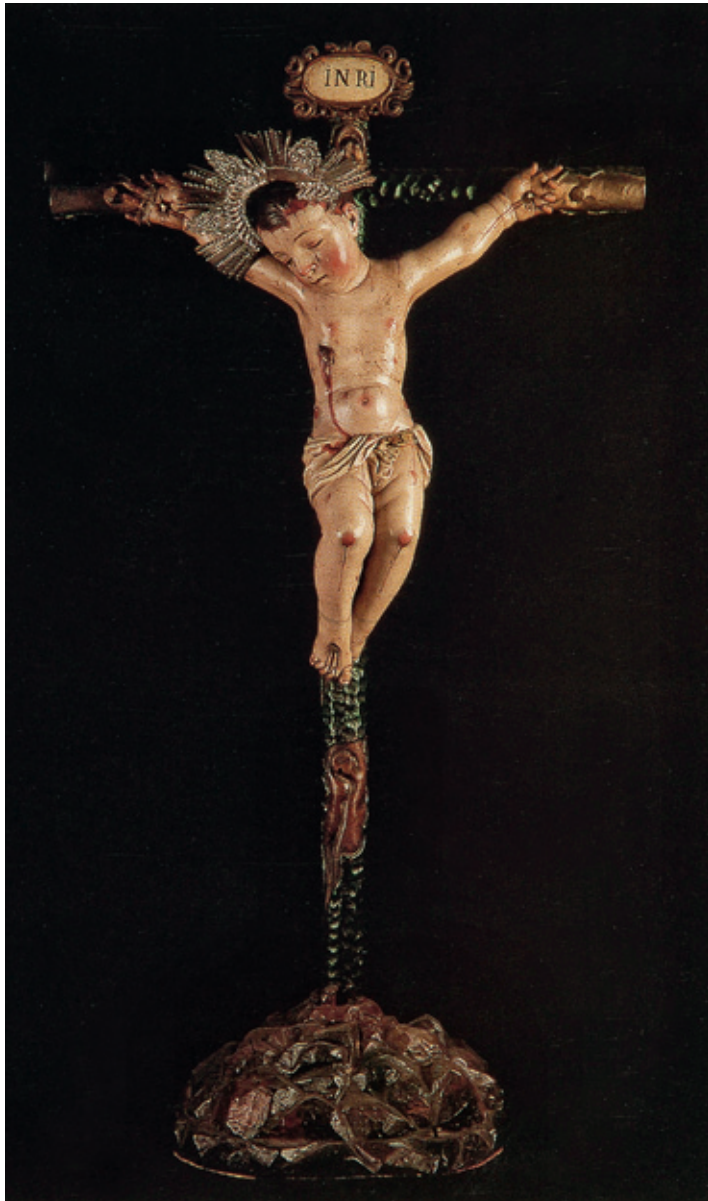


FIG. 25. *Christ Child on the Cross*. Guatemalan, eighteenth century. Polychromed wood, with metal halo, h. 40 3/16 inches (102 cm). Castillo Collection, Antigua, Guatemala. Photograph by Rodrigo Castillo



FIG. 26. Vitrine of *Niños Jesús*. Museo de la Merced, Santiago de Chile. Photograph by María José Umaña Altamirano

practice, so it is equally possible that on some of these occasions similar types of *Niños* were displayed together. This seems likely considering that most surviving sculptures of the Christ Child belong to two or three basic types (the standing and blessing Christ Child and the reclining and sleeping Christ Child, for instance; see cats. 41–48). In this respect, the display of *Niños* in the Museo de la Merced of Santiago de Chile, even though it may seem to follow ideas of museum classification and typology, actually serves to approximate the colonial penchant of institutions and individuals to possess many such objects (fig. 26).²²

Among all the components of colonial material culture that Arzáns mentions, he seems most to relish describing the great variety of fine textiles. They make their appearance in his accounts of religious festivities, in his treatment of costume in the local population, and in his assessment of commercial activity in the city. When he records Potosí as it was at its wealthiest, he notes the existence of “seventy-two stores of the most opulent merchants, and in each store there was 400,000, 500,000, or 600,000 *pesos*’ worth of rich textiles and noble materials.”²³ As he does with other luxury goods, he details their heterogeneous provenances as a sign that all the world’s riches are available in Potosí: Chinese silks, of course, but also “fine cloth from Castile and London.”²⁴ Interestingly, however, his attention to textiles includes not only exotic imports but also an appreciation for local weaving, as is seen in the account of the church decoration for the festivity of the Immaculate Conception at Matriz quoted earlier, in which he underscores the expert female hands that weave in the local *obrajes* (workshops).²⁵

The pleasure Arzáns seems to take in colorful and luxurious textiles offers a contemporary lens through which to approach urban material culture in the viceroyalty, and one might even consider whether this taste for lavish fashion can shed light on some of the details found in certain types of colonial paintings. Leonardo Flores, a famed painter in La Paz in the 1680s, is known for introducing opulent ornament, especially jewels, in the garments of his figures, a trend that would persist for some time in the region.²⁶ Along these lines, one of the characteristics of paintings of archangels in the Andean region is the exaggeration of costume. In many works, especially from the first half of the eighteenth century, painters filled their canvases with massive amounts of folded and flowing cloth painted in bright colors, or with impossibly ballooning sleeves shimmering with gold threads (fig. 27; see also cat. 1). The size and scale of the figures themselves conform to some of the original, imported models, such as the Sevillian angel paintings by Francisco de Zurbarán (1598–1664) and others, but (aside from the *harquebuses*) the interpretation of the textiles is what most distinguishes paintings of angels in the Viceroyalty of Peru from depictions of the subject produced in Iberian Spain and even New Spain. In this respect, Gridley McKim-Smith's suggestion that creole tradition—that is, the culture fostered by those of unmixed Spanish descent born in the colonies—was “hyperbolic,” and that the interest and use of dress in the viceroyalties, while based and related to peninsular Spanish dress, had its own identity, seems pertinent.²⁷

As we have seen, some of the ways in which Arzáns addresses the value of objects in his chronicle include noting their actual cost, highlighting their exotic and distant provenance, and producing lists of different types of objects brought together for special occasions, a context in which accumulation is equated with pageantry and even decorum. Although less frequently found, another kind of value that appears in Arzáns is aesthetic appreciation. It comes in the form of standard period adjectives attached to all kinds of objects (such as *curioso*, derived from *curiosidades*, discussed above), but makes a more specific appearance when he provides information about religious cult images. For example, his description of Our Lady of Mount Carmel in the church of San Juan de Dios—as a “most beautiful sacred image, not only in the face but also in its large size and the proportions of the body, which are very natural”—suggests an actual sense of taste and style in which artistic ideas about naturalism come into play.²⁸

This essay has tried to access some of the registers in which the objects that collectors and museums gather and conserve at present functioned and symbolically operated in the colonial period. Undoubtedly, the search for the lives of objects, lives that are by nature transient and multiple, will always be incomplete. Perhaps the object in the Huber collection that best represents the evolving sense of value in art is the trunk purchased years ago by Roberta and Richard Huber (see cat. 120). This idiosyncratic piece consists of several paintings that have been glued and nailed



FIG. 27. Master of Calamarca (Bolivian, active late seventeenth–early eighteenth centuries). *Archangel Barachiel*, late seventeenth–early eighteenth century. Oil on canvas, 64 ⁹/₁₆ x 45 ¹/₄ inches (164 x 115 cm). Church of Calamarca, Bolivia. Photograph by Jaime Cisneros

onto the surface. One of them represents Saint Roch while another, on the back, shows Christ before the flagellation. Obviously, the paintings were not made for this purpose, but at some point their owner saw fit to use them in this way. His or her purpose may have sprung from a unique sense of ornamentation and an appreciation for both the paintings and the trunk. However, the reuse of the paintings may as well have been pragmatic: for instance, the need to protect the aged surface of the trunk with a sturdy cloth that could be found easily at hand, for which purpose some old paintings would do just fine. Either way, no other object in the collection speaks so clearly of the secularization of taste in its reutilization of religious paintings. In this way it makes an unexpected statement about artistic mutation and portability, and about our constantly changing sense of value. Finally, it speaks to the sometimes odd ways in which old works come down to us, often through the hands of watchful collectors.

- 1 Restrepo 1926. For more on the historiography of this early period, see Montoya López and Gutiérrez Gómez 2008.
- 2 Gutiérrez Haces 2004, p. 37. On Revilla's historiographic importance, see Gutiérrez Haces 2001.
- 3 Kubler 1985, p. 408. Kubler applied this idea (borrowed from Henri Focillon) mostly to archaeology, but I find it apt and thought provoking for the study of the relationship of the colonial arts of Spanish America to their European precedents and models.
- 4 Gisbert and Mesa 1965, pp. 439–60.
- 5 For more on Cueva, see Chacón Torres 1973, pp. 72–77. The use of Arzáns's text to document a specific artist's production is, however, limited as he was not particularly interested in the identity of individual artists: for instance, he does not mention his contemporary Melchor Pérez Holguín; see Gisbert and Mesa 1965, vol. 3, p. 459.
- 6 See, for example, the long passage in Arzáns de Orsúa y Vela 1965, vol. 2, p. 324. The author also provides useful information regarding secular activities; see cat. 33, this volume.
- 7 Kagan 2000, p. 188.
- 8 Querejazu et al. 1997, pp. 11 and 28.
- 9 “Que por ser magnífica obra costó 40,000 pesos.” Arzáns de Orsúa y Vela 1965, vol. 2, p. 324. Translations are my own unless otherwise noted.
- 10 “Hanse adornado por adentro de nuevos y costosísimos retablos de obra salomónica (apreciados en 50, 60 y 80.000 pesos).” Ibid. Estimates for the costs of public celebrations are also given in some passages, such as when Arzáns states that 20,000 pesos were spent on Corpus Christi celebrations in the past while only 10,000 are spent in his own day. Ibid., vol. 2, p. 325.
- 11 For Flemish and Roman paintings, see *ibid.*, vol. 3, p. 458; for Neapolitan sculptures imported by the Jesuits, see *ibid.*, vol. 3, p. 454. The appreciation of certain objects and their association with specific geographies were common throughout the Spanish vicerealties; see Alcalá 2007.
- 12 In the creole context of Arzáns's text, this mixing of objects from different places and cultures is celebratory. For a theoretical discussion of some of the questions that arise when dealing with the idea of such combination or hybridity, and situations in which it was open and visible, or naturalized and thus invisible, in colonial society, see Dean and Leibsohn 2003.
- 13 “El adorno de la iglesia es admirable, de niños y otras imágenes cuajadas de preciosísimas joyas, pinturas, láminas, ricas colgaduras, frontales de plata, gradillas doradas, mayas, hacheros, blandones, jarras, candeleros, pebeteros, todo de plata fina, prestándole para su mayor lucimiento plumas las aves, flores y ramos la curiosidad, alfombras vistosas la destreza de femeninas manos que se aventajan en este reino en estos obrajes, con que se transforma toda la iglesia en florida selva, riquísimo número de braseros de acendrada plata del Cerro, ámbares la Florida, preciosos aromas la feliz Arabia.” Arzáns de Orsúa y Vela 1965, vol. 2, p. 325.
- 14 “Niños de escultura que representan la infancia del Señor ricamente vestidos, ramilletes de mano, espejos, mayas de plata, candeleros, gradillas, arcos y frontales de lo mismo, joyas, perlas, piedras preciosas, ricas telas, colgaduras bordadas de oro, plata y seda para el suelo vistosas alfombras, braseros de plata y pomas en hierve la confección de preciosos olores.” Ibid.
- 15 Kagan 2000.
- 16 “Riquísimos escritorios de carey, ebano y marfil con incrustraciones de plata.” Arzáns de Orsúa y Vela 1965, vol. 3, pp. 102–3.
- 17 “En la nave principal, por fachada, sobre bufetes y ricos paños de la China estaban los patriarcas de las sagradas religiones con ricos vestidos, joyas y perlas.” Ibid., vol. 3, p. 234. *Bufetes* were

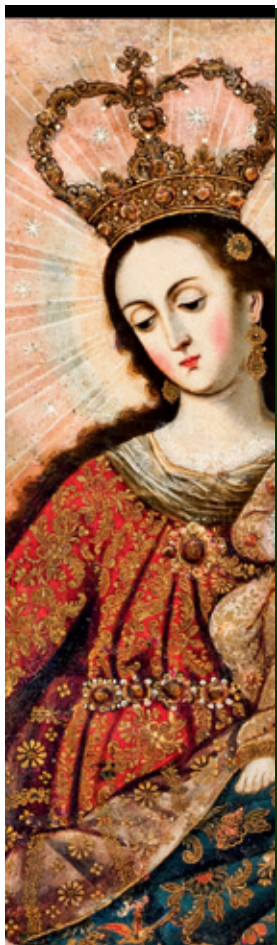
typically used as stands for other kinds of furniture, such as writing desks. Nonetheless, they could be quite splendid in their own right, as is evident from the piece illustrated in Rishel and Stratton-Pruitt 2006, pp. 490–91, cat. VII-10.

- 18 *Curiosidad* is defined as “el cuidado y diligencia que se pone para hacer alguna cosa con perfección y hermosura. . . . Vale también la alhaja o bujería que está hecha con primor y hermosura.” *Diccionario de autoridades: Real Academia Española* (Madrid: Editorial Gredos, 1976), vol. 1, pp. 708–9.
- 19 The same passage also includes the word *curiosidad* in relation to flower arrangements. See note 13 above.
- 20 The full original description read: “El adorno de la iglesia fue riquísimo y curioso desde el altar mayor hasta los coros alto y bajo, y desde la techumbre hasta el suelo en cinco descansos cada costado; tanto frontal de fina plata, tanta maya de lo mismo, tantas reliquias en custodias de plata sobredoradas en bufetes, tanto espejo con dorados marcos, tantos niños ricamente vestidos, tanta cera, tantos pasos en la fachada de las vidas de los santos, tanta riqueza de joyas, piedras preciosas y perlas, con otra indecible curiosidad.” Arzáns de Orsúa y Vela 1965, vol. 3, p. 281. Another reference to a church decorated with many images of the Christ Child is found in *ibid.*, vol. 2, p. 326.
- 21 Recent studies on the genre of Christ Child sculptures in Europe and in Spanish America reveal the importance that possession of such images had for the elite, both in court circles and among bishops and ecclesiastics. See García Sanz 2010 and several of the essays in Ramos Sosa 2010a. Ramos Sosa 2010b (p. 341) notes that in Bolivia, in particular, the genre of the Christ Child in sculpture was more frequently cultivated and better appreciated than in other viceregal territories. This does not mean that the tendency to display many sculptures of the Christ Child together did not exist elsewhere: we find it in Mexico, as early as 1616, in the inaugural ceremony of the convent of San José; García Sanz 2010, p. 167.
- 22 For ownership of many *Niños* by both churches and individuals, see Ramos Sosa 2010b, pp. 341 and 345.
- 23 “72 almacenes de opulentísimos mercaderes, pues en cada almacén estaban 400, 500 o 600,000 pesos en ricas telas y géneros nobles.” Arzáns de Orsúa y Vela 1965, vol. 2, p. 156.
- 24 *Ibid.*, vol. 2, p. 333.
- 25 For an interesting discussion of the native Andean sense of luxury during the colonial period in relation to dress and material culture, see Salomon 2004.
- 26 Mesa and Gisbert 1977, pp. 77–82. I am not suggesting a direct relationship—as in influence—between the opulent textiles available in the colonial Andes and the details of dress in local painting from the 1680s onward. Rather, I wish to suggest that the lens through which Arzáns describes contemporary Potosí and its society offers a means to consider issues of taste, and ultimately a “period eye,” in Michael Baxandall’s words, that may also contribute to situating artistic developments.
- 27 McKim-Smith 2006, p. 160. For further discussion of the relationship of the costumes of angels in Andean painting to actual colonial dress, see Herzberg 1986, p. 70. Herzberg defines the Andean angel costume as composite, consisting of both real and imagined elements, derived from a variety of sources. Andean angel costume is also discussed in detail by Mesa and Gisbert 1977, pp. 102–5.
- 28 “Es bellísima esta sagrada imagen, no solo en el rostro mas también en lo grande y proporcionado del cuerpo que es muy al natural.” Arzáns de Orsúa y Vela 1965, vol. 2, p. 257.





PAINTINGS



Origins of the Art of Painting in Colonial Peru and Bolivia

Suzanne L. Stratton-Pruitt

THE VICEROYALTY OF PERU originally encompassed all of South America with the exception of Brazil, and over time important centers of art were established in Bogotá, Quito, Lima, Cuzco, La Paz, Sucre, and Potosí. The paintings in the collection of Roberta and Richard Huber are mostly from present-day Peru and Bolivia (the latter was called Alto Perú, or “Upper Peru,” during the colonial period), and this brief introduction concentrates on those regions.

The history of painting in colonial South America has mostly been told as a series of monographic studies of the *vida y obras* (“life and works”) of individual artists, beginning with the Italians Bernardo Bitti and Angelino Medoro, and the Italian-Spanish Mateo Pérez de Alesio.¹ The first Italian painter to arrive in Lima was the Jesuit Bernardo Bitti (1548–1610), who worked on the decoration of churches established by the Society of Jesus (more commonly known as the Jesuits) in South America from the time of his appearance there in 1575 until his death. Bitti, with his assistant Pedro de Vargas (Spanish, 1533–after 1597), a Jesuit from Spain, created the main altarpiece and the decorations for side altars in the church of San Pablo in Lima. At this early date, Vargas famously noted, the two artists “had to be more than painters, because all the structure and the figures we had to do ourselves, and then I did all the gilding.”² In 1583 Bitti was sent by his order to Cuzco, where he and Vargas worked on the main altar of the new Jesuit church until 1584, when Bitti was abruptly sent to the Jesuit missions at Juli on the shore of Lake Titicaca, leaving Vargas behind to complete the Cuzco altarpiece. Bitti worked on altarpieces in Juli and the surrounding area until 1591, with a brief stay in Chuquiago (now La Paz). Between 1592 and 1595 he was back in Lima. In 1596 he was sent again to Cuzco and from there to Chuquisaca (now Sucre). In 1604 he was once more in Lima, where he died after thirty-five years of creating altarpieces, sculptures, and paintings for the Jesuits in South America.

There can be little doubt that Bitti was one of the most accomplished artists of the decades around 1600 in the Viceroyalty of Peru. His oeuvre is well-known and his Mannerist figures, with swan-like necks and crisp contours of sherbet-hued garments, have been often reproduced (fig. 28). Scholars have generally followed Martín Soria, who wrote that Bitti was “undoubtedly” widely influential, and who blamed the lack of evidence for this assertion on the destruction of works of art before 1650.³ Bitti worked exclusively for the Jesuits, and he moved frequently at the behest of the order, hardly completing one commission before moving on to the next. He is not documented as having apprentices as such, and artists who have been considered his “followers” can only roughly be related to the Italian Mannerist style adapted by many painters in early colonial Peru (fig. 29). The possible influence of Bitti’s partner Pedro de Vargas has not been considered, although several paintings have been attributed to him, including the magisterial *Virgin of the Immaculate Conception with Saints* in Quito (fig. 30).⁴

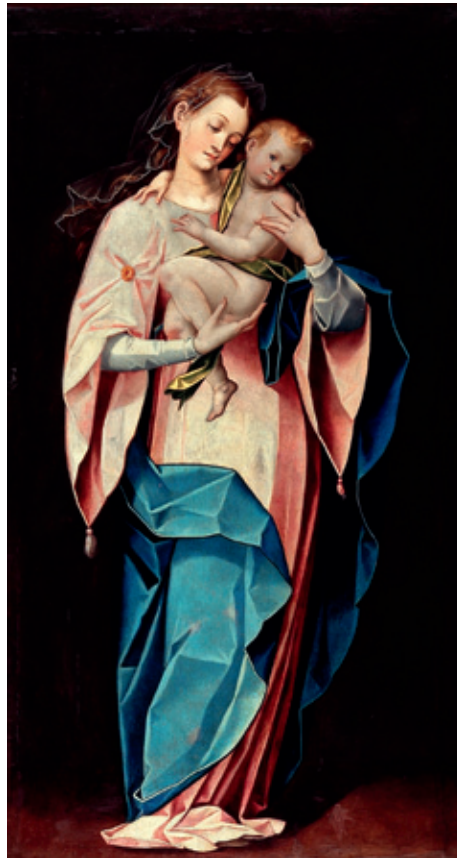


FIG. 28. Bernardo Bitti (Italian, 1548–1610). *Virgin and Child*, c. 1590. Oil on canvas, 86 1/4 x 48 inches (219 x 122 cm). Church of La Compañía, Arequipa, Peru. Photograph by Daniel Giannoni

FIG. 29. *Virgin and Child*, Peruvian, 1610–20. Oil on canvas, 18 15/16 x 14 15/16 inches (48 x 38 cm). Museo Nacional de Arte, La Paz. Photograph by Jaime Cisneros

The second of this trio of Italian artists to travel to Peru was born in Lecce of a Spanish father and an Italian mother. Mateo Pérez de Alesio (c. 1545/50–?1616) must have had his initial training in that region, but in 1568 he is documented in Rome. In 1583 he was in Seville, where he painted an enormous Michelangelesque *Saint Christopher* (1584) in fresco on a wall of the cathedral. Four years later he took his talent and a batch of engravings to Peru, then famous for its rich gold and silver mines. Pérez de Alesio quickly found both social and professional success in Lima, where he garnered an appointment in 1599 as “a gentleman of the Company of Harquebusiers of the guard of this kingdom of Peru,” bought slaves, sold land, and even invested in mines in the provinces of Vilcabamba and Huancavelica.⁵ Between 1590 and 1610 Pérez de Alesio was the most prominent painter in Lima, with apprentices and a large workshop. His fresco decorations in churches were destroyed by later earthquakes, though his Mannerist style may be seen in fragmentary fashion on the walls in the cloister of San Francisco that were revealed in 1974 by the removal of later paintings on canvas. The style and iconography of the lovely *Virgin of Bethlehem* (c. 1604, private collection, Lima) that Pérez de Alesio created for Archbishop Toribio de Mogrovejo was widely disseminated, and the work is frequently illustrated today in studies of colonial art in Peru. Beyond that single image, however, the artist’s influence probably did not extend beyond Lima. Work by Pérez de Alesio is not documented after 1606, when he contracted to produce paintings for the city of Huanaco.

The third of the Italian painters who worked in colonial South America was Angelino Medoro (c. 1567–c. 1631). Born in Rome, he emigrated at the age of twenty-one to Seville, then left Spain in 1586 for Peru. Unlike Bitti and Pérez de Alesio, Medoro disembarked at Cartagena rather than heading for Lima, and



FIG. 30. Pedro de Vargas (Spanish, 1533–after 1597). *Virgin of the Immaculate Conception with Saints Louis Gonzaga and Stanislaus Kostka*, c. 1591. Oil on canvas, 94 1/2 x 68 15/16 inches (240 x 175 cm). Metropolitan Cathedral of Quito. Photograph by Christoph Hirtz

between 1587 and 1592 he worked in Tunja—at that time a booming crossroads—and Santafé de Bogotá. His extant works in Tunja include an *Annunciation* (Church of Santa Clara) and two paintings he executed in 1598 for the Mán-cipe family chapel in the cathedral: a *Prayer in the Garden* and a *Descent from the Cross*, both formally Mannerist and poignant in their emotional impact. There are no paintings in present-day Colombia to suggest that Medoro's presence there was influential. In 1599 the artist was in Lima, where he opened a workshop the following year. Several of his paintings are still in the Franciscan monastery of Lima, and a number more in the monastery of the Discalced Franciscans there. Medoro did have at least a few formal apprentices. In 1604 an indigenous youth from Cuzco named Pedro Loayza signed on with Medoro's workshop, as did fifteen-year-old Luis Riaño (1596–?) in 1611. It is not until 1643 that Riaño is documented in Cuzco, where he worked as a painter, sculptor, and builder (*ensamblador*) of altarpieces. In 1626 his name was inscribed beneath a painting of the Baptism of Christ at Andahuaylillas. The degree of his participation in the marvelous decorative program there has been assumed but is not documented.⁶

The careers of Bitti, Pérez de Alesio, and Medoro certainly belong to the opening chapter of the history of art in colonial South America, but their influence was limited, in part because they arrived so early. As noted above, Vargas tells us that he and Bitti had to do everything themselves,

and thus we can presume a lack of trained artists and craftsmen. It would be some decades before native talent developed the skills that would have been necessary to closely follow Bitti's sublime example.

Art historians have rightly placed much emphasis on the role of European engravings in the formation of art in colonial Spanish America. However, while engravings undoubtedly served as compositional sources, and their role in the transmission of orthodox iconography in the Americas should not be underestimated, no one ever learned how to paint by studying black-and-white prints.⁷ Nonetheless, imported engravings must be added to the early presence of the Italian painters in Peru as part of the starter mix from which colonial painting developed. Now, we add two further, significant ingredients: Spanish painting and Flemish painting.

Throughout the colonial period, thousands of paintings and engravings were sent from the Spanish ports of Seville and then Cadiz to the viceroyalties of New Spain and Peru. This specialized trade began in the sixteenth century and continued through the seventeenth.⁸ The contents of two shipments alone suggest how numerous were the works of art sent to the Americas. During the months of June, July, September, and October in 1586 (when Bitti was working for the Jesuits in Peru), a total of 637 paintings and small altarpieces (*retablitos*) and a lesser number of sculptures were sent to New Spain and to the ports of South America. All of the works were religious subjects.⁹

Among the names of merchants who arranged for these pieces to be delivered to Tierra Firme (Panama) and Cartagena de Indias (Colombia) is one Cristóbal Gómez, who sent "an image of Our Lady of Bethlehem, a Saint Francis on panel, an image of

Our Lady 'de la Antigua,' a head of Christ, an Ecce Homo, an image of the Fifth Sorrow [of Our Lady], a Saint Jerome, and 24 portraits of popes."¹⁰ The same or another Cristóbal Gómez also signed and dated a painting of the Virgin of the Immaculate Conception in 1589 (fig. 31), which has been the extent of this figure's known artistic production. If this artist is indeed the same Cristóbal Gómez who sent paintings to the Americas in 1586, it is notable that the style of the figure and composition of the Virgin of 1589 are very like paintings by Bitti and Medoro that have been established in the historiography of the period as primary role models. Indeed, most European artists working at the end of the sixteenth century were influenced by Italian Mannerism, whether directly or indirectly, through the sixteenth-century northern painters called Romanists, who worked in Seville and whose influence predominated there from 1560 to 1630.

The last will and testament of the Sevillian artist Pedro de Villegas Marmolejo (1519–1596) is dated 1594 and indicates that he had shipped paintings to Lima.¹¹ Although we cannot know what he sent, his *Our Lady of Remedies*, which was probably painted in the 1590s, suggests what the works might have looked like (fig. 32). We know that the Sevillian painter Juan de Uceda Castroverde (c. 1570–1631) was in Lima in 1609 looking for work. Though he returned to Seville the following year, it was perhaps with commissions in hand, for in 1613 he sent seventeen paintings to Lima in the care of the sculptor Gaspar de la Cueva.¹² The painter Gaspar de Uceda Verástegui, Juan's son, emigrated in 1609 to Peru, where he died in Lima shortly before 1620.¹³ We do not know what Uceda senior sent to Peru, nor do we know what his son painted while there, but it is useful to consider Juan's *Virgin of the Immaculate Conception with Saints* of about 1625 as evidence of continued Mannerist elements (as in his rendering of the Virgin Mary herself), despite the incursion of a new naturalism in the figures below her (fig. 33).

Among the Spanish painters thus influenced by Mannerism was Francisco Pacheco (1564–1644), painter and later art theorist (and father-in-law of Diego de Velázquez). Although none of the paintings that Pacheco sent to the Americas (twenty-five canvases to Cartagena de Indias in 1614 and another group of paintings to Lima in 1627)¹⁴ are known today, two paintings on copper signed and dated 1623—representing the Virgin of the Annunciation (fig. 34) and Saint Gabriel the Archangel (both University of Seville, Spain)—suggest that the Italianate style of paintings produced by Bitti, Pérez de Alesio, and Medoro could have reached Peru through other than Italian hands. There were certainly a number of Spanish painters who relocated to the Viceroyalty of Peru, but their oeuvre either is no longer extant or has not been identified.¹⁵

There was evidently limited presence of Flemish artists in Peru. The Jesuit Diego de la Puente (1568–1662) was sent there in 1620, where he worked for the Jesuit churches in Trujillo, Lima, Cuzco, and Juli until his death.¹⁶ The artist may have brought with him a style different from the Mannerism practiced by his Jesuit predecessor, but his oeuvre is too ill defined for us to know exactly what he accomplished. Despite the effort to reconstruct the career of Diego de la Puente, and recognition of the widespread diffusion of Flemish prints as compositional sources, too little attention has been paid to the obvious influences of Flemish art on that of Cuzco and on the artists of the Audiencia de Charcas—the Spanish court that had its seat in Alto Perú. Enormous numbers of Flemish paintings were imported from Antwerp to Seville, with many eventually sent to the market in the Americas. In 1638 a shipment of 504 paintings from Antwerp to Seville was designated specifically “for the Indies” (“parayndias”).¹⁷ Several works in the Huber collection attest



FIG. 31. Cristóbal Gómez (active late sixteenth century). *Virgin of the Immaculate Conception*, 1589. Oil on panel, 71 1/2 x 40 3/4 inches (181.8 x 103.6 cm). Archbishop's Palace, Seville, Spain. Photograph by Pedro Fera Fernández



FIG. 32. Pedro de Villegas Marmolejo (Spanish, 1519–1596). *Our Lady of Remedies*, c. 1590s. Oil on canvas. Church of San Vicente, Seville, Spain. © Fundació Institut Amatller d'Art Hispànic, Arxiu Mas, Barcelona, Spain



FIG. 33. Juan de Uceda Castroverde (Spanish, c. 1570–1631). *Virgin of the Immaculate Conception with Saints Joseph, Benito, and Francis*, c. 1625. Oil on canvas. Church of San Vicente, Seville, Spain. Photograph by Pedro Feria Fernández

to the impact of two characteristics of paintings in the colonial Viceroyalty of Peru that must be traced solely to Flemish influence: the use of painted “frames” of flower garlands surrounding devotional images (see cat. 28), and the skillful adaptations of elements of Flemish landscape painting in the backgrounds of narrative paintings. The artists of seventeenth-century Peru quickly mastered the basic elements of Flemish landscapes, with their reliable palette of brown, green, and blue, as well as specific compositional structures to suggest near, middle, and far distance (see cat. 6).

However, by the second half of the seventeenth century, the demand for paintings by both the public and the private sectors in the Americas was answered by artists born to Spanish families in Peru, artists of purely indigenous stock, and mestizos—and painting in colonial South America soon took on its own characteristics. When Manuel de Mollinedo y Angulo Ortíz de Luenga arrived in Cuzco in November of 1673 as the region’s new bishop, he found that little had been done to restore the churches and their decorations since the destructive earthquake of 1650. Mollinedo turned out to be a great Maecenas of art, generously endowing the churches under his purview with rich chalices, monstrances, and silver altar frontals but also employing local sculptors and painters.¹⁸ He seems to have been the foremost patron of the indigenous painters Diego Quispe (Tito) Inca (1611–1681) and Basilio de Santa Cruz Pumacallao (1635–1710), both of whom were active from around 1660. With them the so-called Cuzco school was firmly established as a center of prodigious creativity in which many artists labored not only to decorate the city’s churches, but also marketed their (usually unsigned) paintings to private collectors in

cities throughout Peru, including Lima, as well as in more distant areas of the viceroyalty, such as present-day Chile and Argentina.

The study of Spanish colonial painting has trailed that of contemporaneous architecture and sculpture but has been influenced by the same issues of identity—for example, questions relating to the categorization of individuals as mestizo, the concept of *mestizaje* in art and architecture, and stylistic nomenclature, such as Mannerist or Baroque. These issues are by no means extinct.¹⁹ I am certainly not alone in noting that such terms are less than helpful in charting the progress of painting in Spanish South America.²⁰ Nor am I alone in remarking that the notion of progress in art, which suggests forward movement (specifically from Renaissance to Mannerism to Baroque), was of little concern to the vast majority of colonial South American artists. The art of painting in the Viceroyalty of Peru was not a feast moving from one course to another; rather, artists partook of a sumptuous buffet of offerings from Italy, Spain, and Flanders.

Preparing a catalogue of a collection of paintings such as this one belonging to Roberta and Richard Huber involves the experience of looking closely at individual works of art and trying to determine who produced each one, what each work

meant, and for what or for whom it was made. The effort requires the use of traditional tools of art history, both a body of knowledge and new research, as well as the application of the ineffable “eye.” Consideration of the specific historical development of colonial Latin American art helps to frame the questions, but the researcher is not confined to one or another school of thought. Studying the Huber paintings has been an opportunity for discovery, and the result, it is hoped, is a modest increment in our understanding of the art of painting in the Viceroyalty of Peru.

- 1 For the most recent surveys of their lives and oeuvres, see Mesa and Gisbert 2005b–d. These essays encapsulate information published earlier by the authors, notably in their history of painting in Cuzco (Mesa and Gisbert 1982), but also in earlier brief publications. Francisco Stastny has published extensively on a wide variety of aspects of art in colonial Peru. For his take on the three Italian painters discussed very briefly here, see Stastny 2005, which offers a useful, if condensed, history of painting in the Viceroyalty of Peru. A valiant effort to clarify the history of painting in Lima, in particular, is offered by Wuffarden 2008. Earlier studies include Soria 1956 and Chichizola Debernardi 1983.
- 2 Mesa and Gisbert 2005a, p. 56.
- 3 “Indudablemente, Bitti dejó y ejerció influencia a lo largo de toda su trayectoria, desde Lima parando por el Cuzco, Juli, La Paz, Potosí [?], y Sucre. La destrucción casi total del arte colonial anterior a 1650 es responsable de que no se hallen trazas más amplias de esta influencia.” Soria 1956, p. 73.
- 4 Mesa and Gisbert 1982, vol. 1, p. 64.
- 5 “Gentilhombre de la Compañía de arcabuces de la guardia de estereyno del Perú”; Mesa and Gisbert 2005d, p. 27.
- 6 An image of Saint Michael slaying the dragon at Andahuyillas has long been attributed to Riaño. The poorly articulated anatomy of the saint suggests that, if it is indeed by Riaño, his apprenticeship with Medoro was not long enough. This area of study, painting in early colonial times in Peru and Bolivia, is troubled by attributions that have become traditional although unfounded. Other paintings without signatures have been attributed to Riaño without convincing stylistic comparisons. Similarly, the mysterious artist Gregorio Gamarra, said to have been a follower of Bitti, has acquired an oeuvre whose stylistic variety raises real questions. Gamarra’s name has in recent years been attached to a number of paintings that have reached the art market, all of which should be more reasonably assigned to unknown artists.
- 7 Interest in engravings as compositional sources for Spanish colonial art has prompted a number of publications over the years. For two of the most recent, see Michaud and Torres della Pina 2009 and Bargellini 2008.
- 8 See Stratton-Pruitt 2012b.
- 9 Quintana Echeverría 2000. The author analyzes documents he discovered in the Archivo de Indias in Seville, the repository of the history of shipping controlled by the royal Casa de la Contratación.
- 10 Ibid., p. 107.
- 11 López Martínez 1932, p. 220.
- 12 Navarrete Prieto 1997.
- 13 Ruiz Gomar 2008, p. 560.
- 14 Serrera and Baticle 1988, p. 71.
- 15 Ramos Sosa 2004 and Fraga González 1994 offer tantalizing glimpses of several of these artists.
- 16 Mesa and Gisbert 1977, pp. 41–44.
- 17 See De Marchi and Van Miegroet 2002, p. 87.
- 18 For the considerable bibliography on Mollinedo, see the notes to Stratton-Pruitt 2010.
- 19 For recent succinct overviews of some of these issues, see Alcalá 2010, which is primarily about art in Mexico, and Penhos 2005.
- 20 Mariazza F. 2004, p. 190, notes: “Que Luis de Riaño haya sido catalogado como manierista o Andrés de Liébana como barroco no hace sino perpetuar en nuestra visión una clasificación europeizante que ni siquiera llega a funcionar para la totalidad del arte europeo.”



FIG. 34. Francisco Pacheco (Spanish, 1564–1644). *Virgin of the Annunciation*, 1623. Oil on copper. University of Seville, Office of the Rector, Seville, Spain. © Fundació Institut Amatller d'Art Hispànic, Arxiu Mas, Barcelona, Spain

1

Saint Gabriel the Archangel

Bolivian, La Paz

Late seventeenth or eighteenth century

Oil on canvas

42 1/2 x 32 inches (108 x 81.3 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Raul Edgar Maldonado Antezana, São Paulo, Brazil, by 2007; purchased from Raul Edgar Maldonado Antezana, November 2007



THE ARCHANGEL GABRIEL is God's herald. He delivered the message to Saint Elizabeth that she would bear a son (who became Saint John the Baptist) and announced to Mary that she would bear the Christ Child. Gabriel's good news is symbolized by a cornucopia and its abundant blooms.

In 1644 the Holy Office of the Inquisition in Madrid formally recognized seven archangels: the three mentioned in the Bible (Michael, Raphael, and Gabriel) and four others, who had appeared to the Portuguese nobleman known as the Blessed Amadeus in 1460 (Uriel, Sealchiel, Jehudiel, and Barachiel). The latter group was enshrined in a 1516 book by the Sicilian priest Antonio del Ducca titled *Septem Angelorum Principibus* (Seven angelic princes).¹ The Madrid artist Bartolomé Román (1608–1669) painted a series of angels for the Jesuit college of San Pablo in Lima, and a similar series from the workshop of Francisco de Zurbarán is in

the convent of La Concepción in that city. Painters in the Viceroyalty of Peru quickly created their own versions of this popular subject, and it is likely that the Huber painting once belonged to a set of archangels.

Gabriel's costume is typical of the genre, with layers of textiles and Flemish lace gathered at the hem, on the sleeves, and at the top of his boots with jeweled brooches. His billowing mantle, with its crisply delineated creases and elaborate gold-lace edging, suggests a hand similar to the one that painted the angels in the church of Calamarca near La Paz.

SLSP

¹ Mujica Pinilla 1996, pp. 41–43.

2 ***Saint Michael the Archangel***

Peruvian, Cuzco

Eighteenth century

Oil on canvas

79 1/8 x 61 inches (201 x 154.9 cm)

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: With Raul Edgar Maldonado Antezana, São Paulo, Brazil, by 2002; purchased from Raul Edgar Maldonado Antezana, October 25, 2002



SINCE THE EARLY DAYS of the Church, Saint Michael the Archangel has been considered as prince of the seraphim (the highest choir of the angelic hierarchy), and patron and protector of the Church. He is celebrated in this painting as the leader of the forces of heaven who were victorious over the troops of Satan, as represented in the scene in the middle ground at the right.

Michael wears a costume typical of angels depicted in the Viceroyalty of Peru, with layers of rich fabrics contrasted with Flemish lace, and his boots, shield, and helmet loosely modeled on Roman imperial examples. All but the

lace is further enhanced by gold stenciling in imitation of brocade run through with gold and silver threads. The plumes that adorn his helmet mirror the magnificence of his feathered wings.

The archangel dispatches his satanic foes with ease and utter composure, his face expressing only calm determination. A bat-winged and scaly-tailed Satan writhes beneath the archangel's feet, his horned and beaked countenance furiously fixed on his heavenly enemy. Artists in South America had access to many seventeenth-century engravings by the French artist Jacques

Callot and by Flemish artists influenced by Hieronymus Bosch that depicted monstrous creatures with contorted visages, useful sources for depictions of Satan and the cruel denizens of Hell.

Here, the diabolical head with its curved beak and horns contrasts wonderfully with the features of Saint Michael, painted with a delicacy of touch and color.

SLSP

3 ***Triumph of Saint Michael the Archangel***

Peruvian, Cuzco (?)

Late seventeenth or eighteenth century

Oil on canvas

93¹¹/₁₆ x 72¹³/₁₆ inches (238 x 185 cm)

Inscribed at top center, on banner: *QUIS SICUT DEUS*; bottom center, in cartouche: *MVERAL AIE REGIA*

Roberta and Richard Huber Collection

PROVENANCE: With Raul Edgar Maldonado Antezana, São Paulo, Brazil, by 2000; purchased from Raul Edgar Maldonado Antezana, November 2000



TRIUMPHAL CARTS based on Renaissance revivals of ancient Roman chariots appeared in viceregal paintings throughout South America. These images were carried across the Atlantic by engravings, such as the thirty-nine prints by José Caudi for a 1663 publication documenting a procession in honor of the Virgin of the Immaculate Conception in Valencia, Spain.¹ The carts often bear allegorical depictions of the Triumph of the Church or the Triumph of the Eucharist, the latter represented as an ecclesiastical figure displaying the host. The subjects could be quite varied, however, including the celebration of Corpus Christi (examples can be found at the archbishop's palace in Cuzco and the parish

church in Huarquite); the Immaculate Conception of the Virgin and Saint James, or Santiago (both church of Guaqui, La Paz, Bolivia); and accession to sainthood (church of Cochabamba, Bolivia).²

The prominence given to Saint Michael the Archangel in this painting—underlined by the inscription *Quis sicut deus?* (“Who is like God?”), often inscribed on Michael’s shield—suggests that he is the protagonist here, rather than the figure in the cart who holds the monstrance, of which Michael is the protector. In fact, this painting may once have been part of an extended canvas, with images of several carts bearing archangels. The right-hand side of the picture has been

restored, and probably formerly depicted another cart preceding this one, suggesting a series of these triumphal vehicles.

SLSP

1 Dean 2002, pp. 90–91.

2 For further discussion of the evolution of this concept, see Mujica Pinilla 2003b, pp. 300–320.

4 **Guardian Angel**

Peruvian, Cuzco

Eighteenth century

Oil on canvas

48 1/16 x 33 7/16 inches (122 x 85 cm)

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: Art market, La Paz, by 1996; purchased July 1996



THE BELIEF in guardian angels became increasingly popular in the sixteenth century, eventually leading Pope Clement X to make it a formal devotion of the Catholic Church in 1670, with a feast day on October 2.¹ They became a frequent subject for painters, both in Europe and the New World. The iconography for guardian angels is fairly consistent, with the angel guiding a small child through a landscape. This imagery relates to depictions of the archangel Raphael, who is often presented protecting and guiding a child, a reference to the biblical story of Tobit, guarded by Raphael on his difficult travels.²

The work in the Huber collection was painted in Cuzco and may have belonged to a set of canvases depicting angels, or it may have been a stand-alone image. These

paintings were commissioned for confraternities dedicated to guardian angels, or painted for the art market, where they were bought to decorate the private homes and chapels of important families.³ The elaborate robes of the guardian angel in this work contrast sharply with the simple white garment of the child, whose hands are clasped in prayer. One of the angel's hands rests gently on the child's head, while the other holds aloft a heart. In addition to recalling the image of the Sacred Heart of Jesus—a favorite symbol of the Jesuits, who established a presence throughout South America—here the heart indicates that the angel follows God's will in guiding its charge on the path to heaven.⁴ The lush landscape, with pale blue mountains in the distance, is a type common in Cuzco painting

and demonstrates the influence of Flemish painting from the period.

MAC

- 1 Mâle 1985, pp. 264–81; see also Zuriaga Senent 2010.
- 2 See José de Mesa, in Union Latine 1996, p. 157, fig. 20.
- 3 Zuriaga Senent 2010, p. 287.
- 4 Ibid., p. 151, fig. 5.

5

The Annunciation

Peruvian, Cuzco

Late seventeenth or eighteenth century

Oil on canvas

71 5/8 x 51 3/16 inches (181.9 x 129.7 cm)

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: Robert Ebersole, Gainesville, FL; probably by 1983; Bill Morgenstern, Miami; his sale, Christie's, New York, November 25, 1992, no. 67

EXHIBITED: *Cuzco and Before*, Community Gallery of Art, Santa Fe Community College, Gainesville, FL, February 28–April 17, 1983

PUBLISHED: Ebersole 1983, no. 2 (illus., cover)



ONE OF THE SUBJECTS most often painted in Christian art, the Annunciation refers to the Gospel according to Luke (1:26–38), in which God sends the archangel Gabriel to announce to the Virgin Mary that she will conceive and bear the Son of God. The relatively large scale of the Huber painting of the Annunciation suggests that the work may have been made to decorate a church.

The painting incorporates the usual elements of the Annunciation: at the top, angels accompany God the Father and the dove of the Holy Spirit in a heavenly burst of light; there are indications of an interior domestic

space, including a bed and an elaborately woven carpet; and the Virgin receives the message from the archangel Gabriel with a gesture of surprise and humility. This Cuzco painter was particularly fascinated by the demands of depicting various textiles, from the golden threads worked into the brocades worn by both the Virgin and Gabriel to the frothy Flemish lace that edges the angel's garments, to the pattern of the dense carpet. The angel's entrance from the right—thus reversing the traditional composition—suggests that a print was used as its source (when an engraver made a copy, the composition was

reversed in the printing process). Although the design of this work is not without precedent in paintings, it was far more common to depict Gabriel entering from the left.

SISP

6 *The Flight into Egypt*

Peruvian or Bolivian

Late seventeenth or eighteenth century

Oil on canvas

76 3/4 x 60 1/4 inches (194.9 x 153 cm)

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: with Raul Edgar Maldonado Antezana, São Paulo, Brazil, by 1999; purchased from Raul Edgar Maldonado Antezana, March 1999



THE SCENE DEPICTED in this painting is described in the Gospel of Matthew (2:13–23). Seeking the newborn King of the Jews, the three kings from the east known as the Magi traveled to Jerusalem to ask advice from Herod, the Roman king of Judea. Frightened that this new ruler would try to unseat him, Herod launched the so-called Massacre of the Innocents, in the hope of killing the child. An angel then appeared to Joseph, warning him to take Mary and the infant Jesus into Egypt, which was outside Herod's dominions. Their flight to safety is frequently shown in art in series of paintings representing the Life of the Virgin or the Life of Christ. The large number of extant paintings of this subject, however, suggests that it may also have been popular as an independent theme in the Spanish colonies, probably because it enabled artists to set the figures within deep landscape settings. We know from inventories that landscape paintings, with or

without religious subject matter, were popular with private collectors.

In this depiction of the Flight into Egypt, Joseph leads a donkey bearing Mary and the Christ Child through a scene of woodlands and fields that includes iconographic elements not mentioned in the Gospel of Matthew. In the background we see the depiction of an apocryphal legend: Roman soldiers ask several peasants, at work in a field, when the Holy Family had passed that way. The peasants answer that it had happened while they were sowing their wheat seed. But as the seed has miraculously grown to full height overnight, the soldiers are fooled into believing that the Holy Family had traveled this route much earlier. At the top right is the idol said to have fallen from its plinth when the Christ Child passed by.

The atmospheric natural setting in the background, where the miracle of the wheat takes place, may reflect the actual Andean

countryside but more likely imitates a Flemish landscape painting with a traditional brown foreground, green tones in the middle ground, and a blue-gray palette in the distance. Many such landscape paintings were imported into South America from Flanders through the art market in Seville. The important role of European prints as compositional and iconographic sources in South America has also long been recognized, and artists in these colonial workshops must have seen sufficient numbers of European paintings to influence their choice of colors.

SLSP

7 *Rest on the Flight into Egypt*

Bolivian

Eighteenth century

Oil on canvas

32 1/16 x 69 11/16 inches (81.5 x 177 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Eguiguren Arte Hispanoamericano, Buenos Aires, by 1990; purchased from Eguiguren Arte Hispanoamericano, February 1990

EXHIBITED: *A Family Album: Brooklyn Collects*, Brooklyn Museum, March 2–July 1, 2001

8 *The House at Nazareth*

Bolivian

Late eighteenth century

Oil on canvas

24 x 31 3/4 inches (61 x 80.6 cm)

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: Art market, La Paz, by 1996; purchased July 1996

THE FLEMISH PRINTMAKER Jerome Wierix (1553–1619) engraved a series of images painted by Maarten de Vos (1532–1603), *Iesv Christi Dei, Domini, Salvatoris Nri infantia* (called *The Childhood of Christ*), depicting scenes that are mentioned in the Bible only briefly or not at all. In the latter case, the subjects are found in the nonbiblical sources called the Apocrypha. Although not strictly adhering to Gospel accounts, various stories about the early life of Christ were permitted by theologians of the Counter-Reformation, as they were deemed appropriately pious and of no threat to the doctrines and dogma of the Church.

Apocryphal scenes of the Holy Family on their flight to Egypt were immensely popular throughout South America, and prints by Wierix depicting this and similar subjects

were used as models by painters throughout the seventeenth and eighteenth centuries. The unknown artist of *Rest on the Flight into Egypt* focused on the Holy Family as it engages in typical domestic activities (cat. 7). Joseph cuddles the infant Christ while Mary does the laundry in a wooden trough typical of the region, giving the composition its Spanish nickname, *La Lavandera* (“The Laundress”). Small angels help with other chores. Additional genre elements capture our attention as well: the family’s donkey takes advantage of the break to graze, a peasant with his staff crosses a rickety bridge, and a heron-like bird catches a frog while its mate swoops down from the sky. Some apocryphal narrative elements of the story—the fall of the idol from its pedestal as the family passed by, the search for Joseph, Mary, and Jesus by Roman soldiers (see cat. 6)—are absent here.

As with the scenes of the Flight into Egypt in the Huber Collection, the subject most often called the House at Nazareth is based on engravings of the childhood of Christ, also by Wierix, that show the Holy Family at home, with Christ learning carpentry from Joseph. Here the Virgin is seated nearby, her arms crossed over her breast in prayer (cat. 8), but she is often pictured occupied at household chores, weaving or embroidering. While in this depiction the angels help with the carpentry, in other works they

are pictured blowing on coals in a brazier. There are a number of iconographic variations in paintings representing the House at Nazareth, but all the subjects emphasize the private life of the Holy Family as well as a spiritual presence, in this case represented by the dove of the Holy Spirit as well as Mary’s and Joseph’s attention to it.

In addition, despite the domestic setting before a distant mountainous landscape and the quotidian actions of the figures, the religious nature of the scene is underlined by the red drapery that is drawn back to give the viewer a glimpse, or an epiphany, of the family. Nonetheless, the subject and the small scale of this painting, as well as *Rest on the Flight into Egypt*, suggest that both pictures were produced for the art market, specifically for buyers who sought works of art for the home. In all ranks of colonial society, from Spanish-born grandees to mine owners to indigenous caciques, or chiefs, there were collectors who amassed considerable numbers of paintings and other works of art. Although the great majority of these were of religious subjects, most did not serve strictly devotional purposes but rather were valued for their color and considerable charm.

SLSP



7



8

9 *Saint Joseph and the Christ Child*

Bolivian

Seventeenth or eighteenth century

Oil on incised copper plate

12 x 9 1/4 inches (30.5 x 23.5 cm)

Inscribed at bottom center, in cartouche:

S. Joseph Sponci B.M.V.

Roberta and Richard Huber Collection

PROVENANCE: With Núñez del Arco [probably Jorge Núñez de Arco Baluarte (1921–2007) (dealer), La Paz], by 1982; sold to Carlos Fernando Romero Moreno, La Paz, 1982–2000; purchased from Carlos Fernando Romero Moreno, August 2000



THIS OBJECT BELONGS to a series of small copper plates that were embossed, chased, and engraved before being painted. All of those known today share the design of a framework with interlaced scrolls surrounded by lilies and small angels, with a cartouche at the bottom identifying the subject. By far the most elaborate aspect of these plates is the workmanship bestowed on the copper itself, which suggests that they may have been produced in the shop of a silversmith or other metalworker, and turned over to a painter to illuminate in oils.¹ Teresa Gisbert has identified seventeen of these small works of art, and suggests alternatively that the copper plates might originally have been employed by printmakers and then

recycled when they became too worn for printing.² The representations of images of particular prominence in Alto Perú (*Our Lady of Pomata Crowned by the Trinity* in the Museo Nacional de Art, La Paz, and *Our Lady of Copacabana* in the collection of Carl and Marilyn Thoma, Chicago, for example) suggest that they were made in Bolivia.

The Huber copper shows a standing figure of Saint Joseph holding the Christ Child, who turns to embrace the cross. An angel at Joseph's feet bears the instruments of Christ's future Passion, his sufferings before crucifixion. Joseph holds a branch of lilies, the "flowering rod" that identifies him as the suitor who won the hand of the Virgin Mary, and he is further identified by the Latin

inscription (which translates as "husband Joseph") on the cartouche. The same composition is found on a copper-plate work in the convent of San Bernardo in Salta, Argentina, and thus both versions probably closely follow a single graphic source.³ However, the two plates are of different sizes, suggesting that they belonged to separate series.

SLSP

1 Stratton-Pruitt 2006, p. 164.

2 Gisbert 2003, p. 67.

3 Illustrated in Gori and Barbieri 1988, p. 148, cat. 367. I am grateful to Mark Castro for bringing this work to my attention.

10 ***The Earthly Trinity***

Peruvian, probably Cuzco

Seventeenth century (?)

Oil on panel

31 3/4 x 22 1/4 inches (80.6 x 56.5 inches)

Roberta and Richard Huber Collection

PROVENANCE: Art market, São Paulo, Brazil, by 1993; purchased 1993

EXHIBITED: *Columbus and the Americas: Another View*, DePaul University Art Gallery, Chicago, February 11–March 19, 1993

PUBLISHED: *Columbus and the Americas* 1993, cat. 44



EXTANT SPANISH COLONIAL paintings in museums and private collections have all been removed from their original locations, often suffering damage over time as they moved around and were modified to fit new purposes and contexts (see cat. 120). This small painting on a thin wooden panel clearly has such a history. The iconography originally would have represented the Heavenly and Earthly Trinities—the Holy Family with the dove of the Holy Spirit and God the

Father above. However, the panel has been cut down at the top, and the composition has been reduced to a depiction of the Virgin, the Christ Child, and Saint Joseph walking in a landscape setting.

The original high quality of the work, which might date to the seventeenth century (little seems to have been painted on panel in Cuzco in later decades), is difficult to appreciate today because of the thickly overpainted figure of Joseph, which contrasts sharply with

the refined treatment of the faces of the Virgin and the Christ Child, the delicate rendering of their robes, and the atmospheric treatment of the distant mountain and clouds touched by golden light.

SLSP

11

The Crucifixion with Don Simon Thadeo de Maysondo

Peruvian, Cuzco

1770

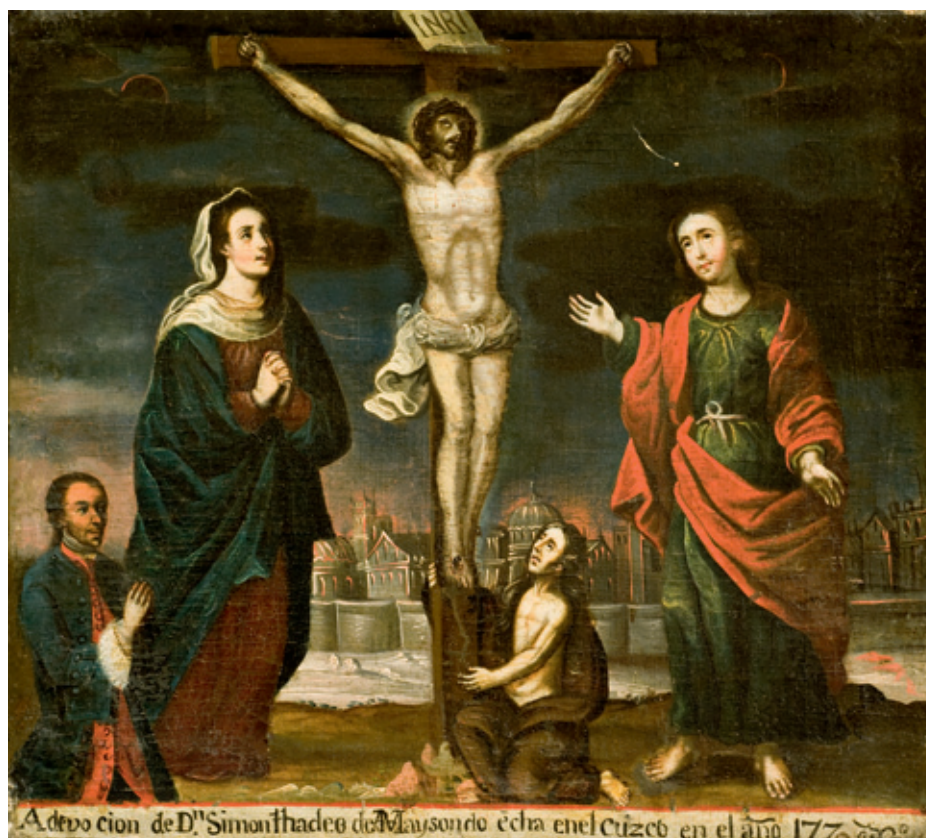
Oil on canvas

13 ³/₈ x 14 ¹⁵/₁₆ inches (34 x 38 cm)

Inscribed at top center: *INRI*; bottom: *A devocion de Dn. Simon Thadeo de Maysondo echa en el Cuzco el año 1770*

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Argentina; with Eguiguren Arte Hispanoamericano, Buenos Aires, January 2002; purchased through Ricardo Pardo as agent for Eguiguren Arte Hispanoamericano, January 2002



THE CRUCIFIXION is a pivotal moment in Christian dogma, and has been a common image in Christian art since the earliest history of the Church. The subject followed Europeans to the New World almost immediately in the form of sculptures, and later through paintings and engravings. Paintings of the Crucifixion can be found everywhere in the Spanish colonies, sometimes as stand-alone works, but more commonly as part of series depicting the Life or Passion of Christ.

This work in the Huber collection is likely based in part on a Northern European print, but in an interesting twist on the typical iconography, the subject has become a votive painting through the addition of an

inscription and the presence of a donor. The inscription that runs along the bottom of the painting states that this work was made in 1770 in Cuzco as a sign of the devotion of Don Simon Thadeo de Maysondo, who appears at the bottom left. Maysondo is dressed in a simple blue and red overcoat, but the large lace cuff indicates that he was a man of some means.

The gaunt body of Christ dominates the center of the painting, and to either side are the Virgin Mary and John the Evangelist. Mary Magdalene appears clutching the foot of the cross. The artist has not shown the young Magdalene, as is typical for Crucifixion scenes, but rather the penitent hermit

she became later in life. Her robe is open to reveal a lean and desiccated figure. The entire scene takes place beneath a darkened sky, and in the distance is the walled city of Jerusalem, in reference to the Gospel of Luke (23:44–46), which describes the darkness that fell over the city at the time of Christ's death. Also visible on either side of the cross are the sun and moon, which in Christian iconography serve as symbols of the passing of old laws in favor of the new.¹

MAC

¹ See Schenone 1992, vol. 3, *Jesucristo*, pp. 289–90.

12

Christ Crucified with Adoring Saints

South American

Late eighteenth century

Oil on canvas

59 1/4 x 40 5/8 inches (150.5 x 103.2 cm)

Inscribed at right center on scroll: *CHARITAS*

Roberta and Richard Huber Collection

PROVENANCE: With Raul Edgar Maldonado Antezana, São Paulo, Brazil, by 2000



FIG. 35. Joseph Sebastian Klauber (German, c. 1700–1768) and Johann Baptist Klauber (German, 1712–1787). *Devotional Image for the Society of Jesus, with Crucified Christ and Adoring Saints and Angels*, eighteenth century. Etching and engraving, 15 9/16 x 10 5/16 inches (39.5 x 26.2 cm). Philadelphia Museum of Art, The Muriel and Philip Berman Gift, acquired from the John S. Phillips bequest of 1876 to the Pennsylvania Academy of the Fine Arts, 1985-52-2319

THIS CROWDED COMPOSITION is built around the crucified Christ at its center. At the top of the canvas the three persons of the heavenly Trinity float on clouds, and below them in successive tiers are various angels, the Holy Family, and saints, most notably two of the founders of the Jesuit order, Ignatius of Loyola and Francis Xavier. The prominence of these two saints and their position flanking a group of souls visibly burning in purgatory suggest that the painting was produced for a Jesuit institution.

The composition is based on an engraving by the German brothers Joseph Sebastian Klauber and Johann Baptist Klauber, who belonged to a large family of engravers and publishers based in Augsburg. The workshop was extremely successful, producing a wide assortment of religious prints for its patrons, including the Jesuits, who promoted the Klaubers' imagery throughout the New World and used their prints as models for numerous works commissioned from local artists (fig. 35).¹

This painting may have been intended as a teaching tool, allowing Jesuit brothers to instruct recent converts regarding the identity and attributes of saints and holy figures, while also underscoring the order's own importance in the spiritual hierarchy. Although difficult to make out given the painting's condition, the monogram of Christ, IHS—which was also the symbol of the Jesuit order—is still visible on the left side of the painting in the flames of the floating Sacred Heart, yet another important Jesuit symbol.

MAC

¹ Cuadriello 2004, p. 103; Alcalá 1998, pp. 140–42.

13 **History of the Advent of Christ: “Drunkenness and Wantonness”**

Bolivian

Seventeenth–eighteenth century

Oil on canvas

76 ¾ x 60 ¼ inches (194.9 x 153 cm)

Inscribed at bottom left: *HISTORIA ADVENTUS CHRISTI I*; bottom right: *CRAPULA ET LASCIVIA*

Roberta and Richard Huber Collection

PROVENANCE: Fernando de Medeiros (1919–2001) (dealer), São Paulo, Brazil, by 1970s; by gift to his son, Marcelo de Medeiros (dealer), São Paulo, by 1997; purchased from Marcelo de Medeiros, 1997

THE OPULENTLY DRESSED figures in this work cavort at a sumptuous banquet on a large patio. Couples dance, embrace, and drink from large goblets, while servants bring more food and wine to a table already laden with fruits, cakes, and red peppers. This scene of excess bears the Latin inscription *crapula et lascivia*, which aptly translates to “drunkenness and wantonness.” The painting is based on a print by Jan Sadeler I (after a lost drawing by Maarten de Vos) that was published as part of a series of six engravings devoted to the Second Advent of Christ (fig. 36).¹ The series depicts the misfortunes to be visited upon humanity, ultimately culminating in the Last Judgment and second coming of Christ. This work would likely have been part of a series of canvases based on the six engravings. Despite its licentious content, the work was meant to warn viewers against such behavior.

The print that served as a source for the painting is inscribed with two Biblical passages. The first describes a plague of locusts and calls on “drinkers of wine,” such as those seen in the painting, to abandon their ways.² This inscription may also be associated with



a scene in the painting that is visible through the window at the left rear of the banquet hall, where men pull down a tree, perhaps in reference to the locusts that had, as the passage describes, “laid waste my vines.” The second biblical text warns that the Lord’s punishment is sudden and inescapable, a theme that would have been reinforced by various scenes of violence in the series.³

FIG. 36. Jan Sadeler I (Flemish, 1550–1600), after a lost drawing by Maarten de Vos (Flemish, 1532–1603). *History of the Advent of Christ: “Drunkenness and Wantonness,”* c. 1582. Engraving, 8 ½ x 10 ¾ inches (20.5 x 26.5 cm). The British Museum, London. © Trustees of the British Museum

MAC



1 Mauquoy-Hendricks 1978, vol. 2, pp. 274–75, cats. 1506–11; and Ramaix 1999, vol. 70, p. 1, cat. 514. The first engraving in the series is by Jan Sadeler I; the remaining five are by Jerome Wierix.

2 “Awake, you drunkards, and weep; and wail, all you drinkers of wine, because of the sweet wine, for it is cut off from your mouth. For a nation has come up against my land, powerful and without number; its teeth are lions’ teeth, and it has the fangs of a lioness. It has laid waste my vines, and splintered my fig trees; it has stripped off their bark and thrown it down; their branches are made white” (Joel 1:5–7).

3 “For you yourselves know well that the day of the Lord will come like a thief in the night. When people say, ‘There is peace and security,’ then sudden destruction will come upon them as travail comes upon a woman with child, and there will be no escape” (1 Thess. 5:2–3).

MELCHOR PÉREZ HOLGUÍN

Bolivian, Cochabamba, c. 1665–Potosí, after 1724

14

Saint Joseph and the Christ Child

Early eighteenth century

Oil on canvas

13 x 15³/₄ inches (33 x 40 cm) (image)

Roberta and Richard Huber Collection

PROVENANCE: Édgar Terrazas, by 1986; sold to Carlos Fernando Romero Moreno, La Paz, January 10, 1986–2000; purchased from Carlos Fernando Romero Moreno, August 2000

15

Pietà

c. 1720

Oil on canvas

42¹⁵/₁₆ x 30⁵/₁₆ inches (109 x 77 cm)

Inscribed on verso, at bottom: *Melchor pere Holgun mefesý—laño 171[?]*

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: Possibly private collection, Cochabamba, Bolivia. Dr. and Mrs. Ignácio Estefno, Brazil. With Proarte Galeria, São Paulo, Brazil; purchased from Proarte Galeria, April 1997

EXHIBITED: *Potosí: Colonial Treasures and the Bolivian City of Silver*, The Americas Society, New York, 1997; and *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492–1820*, Philadelphia Museum of Art, September 20–December 31, 2006, Antiguo Colegio de San Ildefonso, Mexico City, February 3–May 6, 2007, and Los Angeles County Museum of Art, June 10–December 3, 2007

PUBLISHED: Mesa and Gisbert 1977, p. 180; Querejazu et al. 1997, cat. 8 (color illus.); Rishel and Stratton-Pruitt 2006, cat. VI-84 (color illus.); and Bailey Gutiérrez 2007, p. 17 (illus.), p. 20

MELCHOR PERÉZ HOLGUÍN was the outstanding painter in colonial Potosí, the fabled center of silver mines in the legendary Cerro Rico, or Rich Hill (for a brief discussion of Potosí's key role as a source of South American silver, see David Barquist's essay in this volume, pages 146–47). Holguín was born in Cochabamba, Bolivia, but nothing is known of his education or artistic training, nor when he moved to Potosí, where he worked for his entire life. A depiction of Saint Francis (Museo de la Casa de la Moneda, Potosí), signed and dated 1693, is his earliest known work.

The artist enjoyed the patronage of the Franciscans, for whom he painted a *Last Judgment* (1708) in the church of San Francisco, Potosí, and very likely four paintings of the Evangelists, dated 1724, after engravings by Jan Wierix (Museo de la Casa de la Moneda, Potosí).¹ Holguín and his followers painted

favorite Franciscan saints, such as Peter of Alcántara, and John of God, founder of the Order of Hospitallers. The latter's pronounced ascetic features may have derived from the artist's study of sixteenth-century portrait engravings.² Working for the Mercedarians, he painted an extensive series of canvases sent to La Merced in nearby Chuquisaca (Sucre). A major secular commission was the large painting (90³/₁₆ x 259⁵/₁₆ inches) representing the formal entrance of Viceroy Diego Morcillo into Potosí in 1719 (Museo de América, Madrid), a work that reveals the artist's skill at compositional complexity as well as lively genre elements.

Holguín was also commissioned to depict the Holy Family and other devotional subjects, and inscriptions on those paintings reveal that he had a following among individuals as well as institutions. An

extensive body of works that can confidently be attributed to the master, together with a number of "Holguín-like" paintings, suggest that he relied on a circle of assistants who emulated his distinctive style with varying degrees of success.

Holguín's way of painting faces, with their tender gazes and poignant expressions, is unique. More than any other painter of the colonial period in South America, Holguín captures in his interpretations of the Virgin and Child, and of Saint Joseph and the Christ Child (cat. 14), a delicately nuanced sentiment of sadness, a troubling understanding that this beautiful child will not always be theirs. In this painting of Joseph, the latter holds the "flowering rod" that is his emblem, depicted here as a branch of white lilies (see also cat. 9), while he supports the Christ Child in his proper-right arm. The infant toys

with a cross, symbol of his future sacrifice, that hangs from the necklace he wears, while he gazes lovingly at his earthly father. Holguín painted certain popular subjects such as this one several times, always varying the composition slightly.

The elaborately carved frame that calls our attention to the small painting of Saint Joseph and the Christ Child reflects the care given to frames in the colonial period. In estate inventories, the subjects of paintings are, more often than not, given short shrift, while the frames are described in great detail and sometimes valued more highly than the canvas they support.

The inscriptions on the reverse of Spanish colonial paintings are unreliable guides to authenticity. In the case of this Pietà (cat. 15)—the lamentation of the Virgin over the body of her dead son—the misspelled *mefesy* for the proper *me fecit* (“made by”) is suspect, since Holguín demonstrated

elsewhere that he could spell perfectly well. However, the style of the painting confirms an attribution to him, and the work is typical of his style. The composition is undoubtedly based on a Flemish prototype. Another version of this subject by Holguín (Museo Charcas, Sucre) is based on a composition invented by Anthony van Dyck. In the Museo de Arte Hispanoamericano Isaac Fernández Blanco in Buenos Aires, there is a similar painting of nearly the same size, but it is on panel rather than canvas. Because of its panel support, the Buenos Aires painting has been suggested as the work of a late sixteenth- or early seventeenth-century Flemish artist.³

The facial features of the angels and the beseeching upward gaze of the Virgin toward the heavens are typical of Holguín’s style. The rather sharp features of the dead Christ may also be found in other paintings by this master.

SLSP

1 Rishel and Stratton-Pruitt 2006, pp. 436–39.
2 Stratton-Pruitt 2006, p. 140.
3 Museo de Arte Hispanoamericano “Isaac Fernández Blanco” 2003, pp. 30–31. In my view, neither of these paintings exhibits a style that corresponds to the circle of Maarten de Vos, as the authors propose.



14



GASPAR MIGUEL DE BERRÍO

Bolivian, Potosí 1706–after 1764

16 *Saint John of Nepomuk*

1760

Oil on canvas

40 9/16 x 32 5/16 inches (103 x 82 cm)

Promised gift of the Roberta and Richard Huber Collection

Inscribed at right, on the river: *Gaspar Berrio me pingebat en Potosi Ano de 1760*; below the scene inserted top left (John hearing the queen's confession): *Sacramentum Regis abscondere bonum est. Tob. 12*; below the scene inserted top right (John in discussion with King Wenceslaus): *Accipite disciplinam meam & non pesnuniam: doctrinam magis, quam aurum eligit. Salom[. . .]*; above the scene inserted bottom right (John's torture): *Quis ergo nos Separabit à charitate Christi, an nuditas, an persecutio. Certus Sum enim quia neque mors, neque principatus, neque Creatura allia poterit. Paul ad Rom. 8*; above the scene inserted bottom left (John floats on the river, with a monstrance bearing his tongue above): *Et Flumina operient te. Ioel. 43. Effigios Linguis incorruptae S. Ioannis Nepomucci I Mart*; on the scrolls emerging from donor's mouth: *REDIME ME à CALUMNIS HOMINUM. Psal [. . .] ver 24 / INTELLECUMDA MIHI & VIVAM. ex Psal. 118.V.142*; bottom center: *S. Ioannes Nepomucenus Martir Bohemiae Singularis Patronus contra infamiam admirabilis protector literarum adque Castitatis, adeptus estauream. Sciientiarum. Natus Circa Anu 1320. Canonicus Doctoralis Pragensis, à Caesare Wenceslao, 4.º ex ponte in flumen praecipitatus, Ano 1383 in numerum Sanctorum adscriptus Ano 1729 die XIX MartBened[. . .] XI Pontif. Maxim.*

PROVENANCE: Édgar Terrazas, by 1986; sold to Carlos Fernando Romero Moreno and Rosario Pinto de Romero, La Paz, December 12, 1986–2000; purchased from Carlos Fernando Romero Moreno and Rosario Pinto de Romero, August 2000

EXHIBITED: *Potosí: Colonial Treasures and the Bolivian City of Silver*, The Americas Society, New York, 1997

PUBLISHED: Querejazu et al. 1997, cat. 17 (color illus.)

17 *Our Lady of Mount Carmel with Bishop Saints*

1764

Oil on canvas

38 3/4 x 33 1/16 inches (98.4 x 84 cm)

Promised gift of the Roberta and Richard Huber Collection

Inscribed at top left, on banner: *QUIS SICUT DEUS*; at bottom, on block: *Sepinto à devocion de D. D. Juan; Fermin D. año 1764 / Gaspar à Berrio me Pingebat Potosi*; at bottom left, on saint's garment: *Fermin*

PROVENANCE: With Jorge Núñez de Arco Baluarte (1921–2007) (dealer), La Paz; his son, Jorge Núñez de Arco, La Paz, by 1999; purchased from Jorge Núñez de Arco, September 1999

GASPAR MIGUEL DE BERRÍO was born in Potosí, Bolivia, of parents who were Spanish or of Spanish ancestry. The frequent inclusion of Latin inscriptions in his paintings, as well as the fact that he signed and dated his works, indicate that he was an educated man, and the learned, rather than popular, subjects of his paintings suggest that his clientele was an educated elite.

Berrío's earliest painting is probably a small representation of Saint Eustache, signed and dated 1735, which was last located in 1977 in a private collection in Gainesville, Florida.¹ A series of paintings representing the Life of Christ, signed and dated 1736 and 1737, were stolen from the church of Belén in Potosí years ago. A large canvas with an elaborate composition representing the patronage of Saint Joseph (Museo de la

Casa Nacional de la Moneda, Potosí) was signed in 1737. The inscription on a painting of Saint Nicholas of Bari (also Museo de la Casa Nacional de la Moneda) states that it was completed by Berrío in Puna in 1749. A painting representing the Virgin of the Rosary with Saints Anthony Abbott and Hyacinth (current location unknown) was signed and dated 1752. In 1758 Berrío painted a masterful view of Potosí (Museo de la Casa Nacional de la Moneda), with the city laid out in detail in the foreground, backed by the Cerro Rico (Rich Hill), whose silver mines made it one of the most populous cities in the world in the late sixteenth and seventeenth centuries, with over 160,000 inhabitants in 1600.

Saint John of Nepomuk was born in a small town in Bohemia in the 1340s. He studied canon law at the University of Padua

and in 1393 was made the vicar general of the archbishop of Prague. Caught up in King Wenceslaus IV's struggle for power during the Avignon Papacy, John was tortured at the king's order and his body thrown from the Charles Bridge into the Vltava River in Prague. Later accounts state that John of Nepomuk was the confessor of the queen of Bohemia and refused to divulge the content of her confessions. He is thus considered a martyr of the Seal of Confession, the duty of priests not to reveal what they learn from penitents during the sacrament.

Depicted in the middle ground of the painting of Saint John of Nepomuk (cat. 16) is a Jesuit who may be the donor. Certainly, the Society of Jesus was largely responsible for the spread of the saint's cult in Europe and the Americas. The Jesuit Bohuslav Balbin published the life of John of Nepomuk in 1671, and its contents were at the heart of his beatification in 1721. As part of the process, Pope Innocent XIII ordered the exhumation of John's remains. When the tomb was opened, a red substance issued from the mouth of the dead man. It was explained as his "incorrupt tongue," enhancing his fame as the "patron of the secret of confession." John of Nepomuk was canonized in 1729, just a few decades before this painting was made. According to legend, his body, lit by starlight, appeared floating on the river a month after he drowned. This story is the source of the

five stars that appear on the river in Berrío's landscape to the right, as well as the five stars that complement the saint's halo.

In 1762, two years after this work was signed, Berrío painted another representation of John of Nepomuk (Museo de Arte Colonial Isaac Fernández Blanco, Buenos Aires), in which the saint appears in the black robes of a Jesuit rather than in the priestly attire shown here.² The composition of the Buenos Aires painting is far simpler than that of the Huber painting, for it does not include the various scenes from the life of the saint.

Our Lady of Mount Carmel with Bishop Saints bears the latest known date in Berrío's oeuvre (cat. 17). An earlier painting of this subject, dated May 5, 1761, was in a private collection in Potosí in 1977, but its whereabouts are currently unknown.³ Although the subject of *Our Lady of Mount Carmel* is often referred to as the Virgin of Mercy, that nomenclature is based on a misinterpretation of the iconography. The true Virgin of Mercy was the symbol of the Mercedarian order, and was depicted in a great many paintings in both Spain and the Americas as wearing a white gown similar to the white habits of the members. However, here the Virgin's brown gown, and the scapular she offers with her right hand, indicate that she is *Our Lady of Mount Carmel*, a devotion of the order of Carmelites. The scapular recalls a tradition dating to the late fourteenth century, when

Saint Simon Stock, an early Carmelite prior general, had a vision in which she gave him a brown scapular—promising that those who died wearing it would be saved—and the Carmelite habit is accordingly brown.

In Berrío's composition, *Our Lady of Mount Carmel* is accompanied by two bishop saints. One bears the palm frond of martyrdom, while the other holds the Sacred Heart of Jesus.

Lightly painted onto the tunic of the figure holding the palm is the word *Fermin*, probably identifying him as the martyred Saint Fermin of Amiens, copatron with Saint Francis Xavier of Navarre, Spain. The bishop saint on the right may be Bernard of Clairvaux, like Saint Fermin a rare inclusion in a colonial painting. The inscription on the block is not altogether clear, but it is likely that *Fermin* was part of the name of the painting's donor.

SLSP

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- 1 The biographical information in this entry is based on Mesa and Gisbert 1977, pp. 231–40. Although they have suggested that Berrío was a follower of Melchor Pérez Holguín, there does not seem to be any real connection. The older artist died when Berrío would have been fourteen years old, and the styles of the two differ markedly.
 - 2 See Museo de Arte Hispanoamericano "Isaac Fernández Blanco" 2003, pp. 38–39.
 - 3 Ibid., p. 39.





Sanctuary Doors from an Altarpiece

Left door: front, Saint Mark (top) and Saint Luke (bottom); back, Saint Peter

Right door: front, Saint John (top) and Saint Matthew (bottom); back, Saint Paul

Bolivian

Late eighteenth century (?)

Oil on panels

Left door: 42 1/2 x 14 x 1 1/4 inches (108 x 35.6 x 3.2 cm); right door: 42 1/4 x 13 3/4 x 1 1/4 inches (107.3 x 34.9 x 3.2 cm)

Roberta and Richard Huber Collection

PROVENANCE: Aniceto Arce (1824–1906), Sucre, Bolivia, by 1906; by inheritance within the family to Ana María Romero de Arce and René Arce, Santa Cruz de la Sierra, Bolivia, by 1999; purchased from Ana María Romero de Arce and René Arce, July 2000

DURING THE LITURGY of the Eucharist—the second part of the Catholic Mass—the bread (host) and wine are transubstantiated into the body and blood of Christ. After the congregation receives the Eucharist, some portion of the consecrated host and wine are set aside. These “reserved sacraments” are stored in a tabernacle, often a vessel of precious metal, and used for taking the Eucharist to the sick or for the viaticum administered to the dying. In Spanish tradition the tabernacle may be kept in a sanctuary located behind the altar, at the center of the lowest horizontal tier of the altarpiece.

Because the doors in the Huber collection are now seen outside their original context, it is instructive to consider a Bolivian altarpiece that is still in situ. A carved, polychromed (painted) altarpiece in the church of Ancoraimes near Lake Titicaca (fig. 37), with its Mannerist figures of saints, has been attributed to the late sixteenth-century artist Gómez Hernández Galván.¹ The doors of this sanctuary bear images of the Four Evangelists, as do the Huber panels.



Notwithstanding their iconographic similarity, the Ancoraimes and Huber panels differ markedly in both material and style. In the late sixteenth and early seventeenth centuries, altarpieces in the Viceroyalty of Peru reflected a preference for carved images. Even the Italian painter Bernardo Bitti found himself learning, along with his collaborator Pedro de Vargas, how to create bas-relief sculptures for the altarpiece of the Jesuit church in Cuzco.

The Huber panels are painted on wood, which together with the natural proportions of the figures suggests a much later date, probably in the late eighteenth century, when designers, particularly outside the largest cities, incorporated a greater number of painted elements into the traditional forms of Spanish and Spanish colonial altarpieces.

FIG. 37. Altarpiece in the Church of Ancoraimes, near Lake Titicaca, Bolivia. Photograph by Hiroshige Okada

The clear, bright palette and precise contours of these panels would have made the figures legible from a distance, while the attributes of Saints Paul and Peter—the sword and the key, respectively—are likewise easily read. The symbols of the Four Evangelists (Saint Mark’s lion, Saint John’s eagle, Saint Luke’s ox, and Saint Matthew’s angel) are ingeniously arranged around the followers of Christ, all of whom are thoughtfully at work writing the New Testament.

SLSP

¹ Mesa and Gisbert 2002, p. 43.



Front of sanctuary doors



Back of sanctuary doors



19 *Saint Anthony of Padua Preaching Before Pope Gregory IX*

Peruvian, Cuzco (?)

Eighteenth century

Oil on canvas

39 3/8 x 64 15/16 inches (100 x 165 cm)

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: Fernando de Medeiros (1919–2001) (dealer), São Paulo, Brazil, possibly by 1970s; by gift to his son, Marcelo de Medeiros (dealer), São Paulo, by 1995; purchased from Marcelo de Medeiros, July 1995

MENDICANT ORDERS often displayed multi-canvas cycles depicting the lives of their founders and saints, to provide examples upon which current members might model their lives.¹ This work, likely painted in Cuzco, was part of a series depicting the life of the famed Franciscan preacher Saint Anthony of Padua. Images from his life are uncommon in colonial art, where he is more typically shown simply holding the Christ Child. But several series that focus on the activities of the saint's life, such as his taking

of the Franciscan habit or his journey to preach in Africa, remain extant in Franciscan institutions in the New World.²

This painting shows Anthony acting as his order's envoy to Pope Gregory IX following the general chapter, or meeting, of the Franciscan order in Arles. The Franciscan brothers wear the brown habit, cord, and tonsure of their order, and are seated before the enthroned pope—identifiable by his triregnum, or three-tiered crown—in a room richly decorated with brocade curtains and a colorful carpet. Anthony stands to the left of the pope, holding his hands together in a pensive rhetorical gesture.³

The pope sits beneath a red velvet cloth of honor, his fur-lined cape embroidered on the outside with a floral pattern identical

to that of his crown. Below the hem of the pontiff's white garment, a Franciscan habit and cord are visible. Although Gregory IX was not a member of the order, he became Saint Francis's close friend and promoter during his time as cardinal-bishop of Ostia and was appointed protector of the order in 1220. It was said that he often dressed in a Franciscan habit and walked among Francis and his followers discussing holy matters.⁴

MAC

1 Donahue-Wallace 2008, p. 155.

2 See Schenone 1992, vol. 1, pp. 159–65.

3 I wish to thank Carl B. Strehlke for his advice regarding this entry.

4 Michael Otto, s.v., "Pope Gregory IX," *The Catholic Encyclopedia*, vol. 6 (New York: Robert Appleton Company, 1909), p. 20.

Saint Francis Xavier

Peruvian (?)

Eighteenth century

Oil on canvas

51 1/8 x 42 5/8 inches (129.9 x 108.3 cm)

Inscribed at top center: *IHS*; bottom center, in cartouche: *APOSTOL DEL ORIENTE IVNI* / *VERSAL PATRCINADOR DE LOS FIELES*

Roberta and Richard Huber Collection

PROVENANCE: Jorge Núñez de Arco, La Paz, by 2001; purchased from Jorge Núñez de Arco, July 2001



SAINT FRANCIS XAVIER met Saint Ignatius of Loyola as a young man and was one of the founding members of the Society of Jesus. He preached for a time in Lisbon, before arriving at the Portuguese colony of Goa in 1542, subsequently earning the name Apostle of the Indies because of his extensive travels preaching in India and Japan.¹ As the Jesuit order spread and established itself in the Spanish and Portuguese American colonies, images of Francis became popular, and he is often shown baptizing New World converts (see cat. 23).

This painting is likely after one of the many engravings produced by Northern European printmakers that claim to depict the “true effigy” of the saint. Francis is pictured within an ornate frame surmounted with the emblem of the Jesuit order and flanked by numerous cherubs. He is dressed in the black Jesuit habit, covered by a white surplice and a red-and-gold stole. In his right hand he holds a stem of lilies, symbols of saintly purity, but both hands also open his garments to reveal the bare skin of his chest. It was said that when alone Francis would

touch his chest while looking heavenward, meditating on the consolation provided by God and sometimes hearing his voice.²

MAC

1. See Andueza Unanua 2006.

2. See Schenone 1992, vol. 1, pp. 407–8.

21 **Saint Augustine,
Lux Doctorum**

South American, Bolivian (?)

Late eighteenth century

Reverse painting on glass

13 x 11 7/16 inches (33 x 29 cm)

Inscribed at top center: *LUX DOCTORUM*

Roberta and Richard Huber Collection

PROVENANCE: María V. de Durán, Sucre, Bolivia, by 1973; purchased through Eduardo Núñez as agent, October 1973



21

22 **Saint Barbara**

Bolivian, Potosí

Second half of the eighteenth century

Reverse painting on glass

27 15/16 x 24 13/16 inches (71 x 63 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Madrid; art market, Spain; with Galería Caylus Anticuário, Madrid, by 2000. With Jacob Fine Arts Ltd., Bristol, England, by 2008; purchased from Jacob Fine Arts Ltd., March 25, 2008

23 **Saint Francis Xavier
Baptizing an Indian**

Bolivian, Potosí

Second half of the eighteenth century

Reverse painting on glass

27 15/16 x 24 13/16 inches (71 x 63 cm)

Inscribed at top center, in cartouche: *IHS*

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Madrid; art market, Spain; with Galería Caylus Anticuário, Madrid, by 2000. With Jacob Fine Arts Ltd., Bristol, England, by 2008; purchased from Jacob Fine Arts Ltd., March 25, 2008

EXHIBITED: *F[r]icciones: Versiones del Sur*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2000

ALTHOUGH THE GREAT MAJORITY of paintings by Spanish American artists were in oil on cloth supports, inventories of works of art in private collections during the colonial period also include paintings on wood, alabaster, shell (*enconchados*), marble, copper and tin plates, vellum, and glass.¹

While the sources and development of reverse painting on glass in colonial Spanish America have yet to be explored, works of this type were certainly imported from Europe and also made in New Spain and South America.² In a description from 1784 of a Mexico City palace, the decoration of a room for intimate gatherings included hunting scenes in landscapes (*países de montería*) painted on glass.³ In the same year, an inventory of the estate of a mine owner in Oruro, Bolivia, included “eight paintings on glass of different devotions.”⁴

The paintings of Saints Barbara and Francis Xavier (cats. 22, 23) clearly belong together, and may have been part of a larger series, such as the set of eight representations of “various devotions” mentioned in the Oruro document. More specifically, an altarpiece in the convent of Santa Teresa in

Cochabamba, Bolivia, includes a series of reverse paintings on glass of individual saints that are the approximate size of the two in the Huber collection. A reverse painting on glass representing Mary Magdalene (Convent of Santa Mónica, Potosí) is signed *Mostajo y Montoya me gravó* (indicating a certain pride in the mastery of this medium, which was rare in South America).⁵ Since the works of art in colonial Cochabamba seem largely to have come from Potosí (where agricultural products from Cochabamba were sent in quantity), that artistic center may have been a source for works of this type.

The technique of reverse painting on glass dates to medieval times. This curious method, which could be mastered by amateurs as well as professional artists, was described in 1794 by Carington Bowles, who likely was unknown in South America but whose explanation probably reflects Spanish colonial practice. Bowles insisted that the technique is fairly easy, “as there are no outlines to draw, nor any shade to make, but the colours are put on without the trouble of either.” Bowles gave instructions on dampening a mezzoprint and transferring its ink



22



23

to the glass, so that the contours have been drawn; then, “as the lights and shades of your picture open, lay the lighter colours first on the lighter parts of your print, and the darker over the shaded parts; and having once laid on the brighter colours, it is not material if the darker sorts are laid a little over them; for the first colour will hide those laid on afterward.”⁶ The medium was taken up in the late eighteenth century by amateurs, and indeed the image of Saint Augustine (cat. 21) suggests a much more naive hand than that of the artist who created the paintings of Saints

Barbara and Francis Xavier. It may have been painted by a talented nun, for much art was made in the cloisters of Spanish America.

The name “doctor” (*doctorum*) was given to the most eminent early theologians of the Church. The fourth-century saint Augustine of Hippo, who is called the *Lux Doctorum* (“light of the doctors”) for his preeminent role within Christianity, is pictured here surrounded by other doctors of the Church and angels.

SLSP

- 1 Boulton 1964, pp. 47–48.
- 2 Curiel 1993, p. 35.
- 3 Romero de Terreros 1957, p. 118.
- 4 Cajías de la Vega 2005, p. 129.
- 5 Mesa and Gisbert 1977, p. 269.
- 6 Bowles 1794, pp. 47–50.

24

Saint Thomas Aquinas

Bolivian

Eighteenth century

Oil on canvas

32 x 22 1/16 inches (81.3 x 56 cm)

Inscribed at left center, on side of book:
Sto. Thomas

Roberta and Richard Huber Collection

PROVENANCE: Art market, La Paz, 1996;
purchased July 1996

SAINT THOMAS AQUINAS (1225–1274) was born into a noble family in the Kingdom of Naples. He first studied with the Benedictine monks in Monte Cassino and later at the University of Naples. Thomas then joined the Dominican order against the wishes of his family and embarked upon a long life of prayer and preaching, as well as religious study and writing, becoming highly regarded in his own lifetime.

This painting may once have been part of a larger set of works depicting several

doctors (the term for important theologians) of the Catholic Church, or perhaps major Dominican saints. Thomas is shown in the act of writing, holding a quill in his hand and seated before a table that contains an open book, an inkwell, and a knife used for sharpening the tip of a quill. He is dressed in the black and white habit of the Dominican friars and wears the distinctive cap reserved for theologians. On his chest is the golden sun that has become the saint's most consistent attribute, attached to two gold chains draped

around his shoulders, alluding to the *Catena Aurea*, or *Golden Chain*, his compilation of commentaries on the Gospels. Thomas appears to contemplate a golden monstrance that materializes in brilliant clouds in the top left corner of the picture. This image may suggest the subject of his work, as Thomas wrote several pieces related to the Eucharist, including the important *Office for the Feast of the Body of Christ*.

MAC

25 **A Virgin Martyr**

Bolivian, La Paz (?)

Late seventeenth or eighteenth century

Oil on canvas

63 x 44 1/8 inches (160 x 112.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Enderson Antiguidades, São Paulo, Brazil, by 1991; purchased from Enderson Antiguidades, October 25, 1991

EXHIBITED: *Columbus and the Americas: Another View*, DePaul University Art Gallery, Chicago, February 11–March 19, 1993

PUBLISHED: *Columbus and the Americas*, cat. 45

SERIES OF PAINTINGS representing the Virgin Martyrs of late antiquity were common in seventeenth-century Spain, and popularized in South America through shipments from workshops in Seville, such as that of Francisco de Zurbarán. South American painters were soon creating their own versions. The indigenous artist Basilio de Santa Cruz Pumacallao, active in the late seventeenth century, was commissioned by the Franciscans in Cuzco to paint a dozen Virgin Saints for their church,¹ and artists in Lima created a series of Virgin Martyrs for the Casa de Ejercicios (a retreat house) of the Third Order of Franciscans.

The leaders (caciques) of indigenous communities in South America, as well as other well-to-do native families, often had collections of paintings. For example, in 1734 the home of the Guarachi family—the Aymara caciques of Jesús de Machaca in the Altiplano (high plateau) not far from La Paz—was decorated with landscape and still life paintings, representations of Our Lady of Copacabana and Our Lady of Pomata, and other subjects.² This painting of a Virgin Martyr might similarly have belonged to an indigenous family, as the weave of her



woolen skirt is markedly non-European. For the Incas textiles had religious, social, and political meaning. Fine fabrics for clothing were woven from the coats of native camelids (llamas, alpacas, and vicuñas) with elaborate designs called *tocapu*, in which geometric forms predominated, as seen along the hem of this Virgin Martyr's skirt. Her elaborate European-style blouse with slashed sleeves contrasts with the skirt's simple brown expanse. The figure's shawl, snapped by the wind, adds animation to the composition. The billowing drapery also recalls paintings of angels in the little church of Cajamarca,

suggesting the area around La Paz as the possible source of the painting. The purely decorative appeal of depictions of the Virgin Martyrs is underlined by the fact that this figure bears a palm symbolizing martyrdom and a breviary, but nothing to identify her as a particular saint.

SLSP

1 Wuffarden 2008, p. 665.

2 Gisbert 1994, p. 167.



“Dressed Sculpture” Paintings

IN SPAIN there was a tradition of dressing sculptures of the Virgin in actual garments. To promote such popular devotions, images of these “dressed sculptures” were reproduced in popular prints. Subsequently, paintings were made after the prints, often with little concern for accurately representing the original sculptures. The practice was continued with such enthusiasm in colonial Spanish America that these paintings have often been erroneously considered a particularly colonial genre (see p. 23, fig. 24). The Huber painting representing the dressed sculpture of Our Lady of Guadalupe of Extremadura (see cat. 26) resembles an engraving that was probably the model for prints distributed by the Hieronymite Diego de Ocaña when he toured

the Americas to raise alms for the monastery in Extremadura, Spain, where the medieval statue was housed, although neither the print nor the painting bears any resemblance to the original object.

This complete lack of interest in depicting the actual dressed sculpture is also reflected in the Hubers’ painting of Our Lady of the Rosary of Pomata (see cat. 28). There are many versions of this composition, some probably painted in Cuzco, others in La Paz or Potosí, but they are all true to an iconography that was probably widely known through the popular print of the sculpture of the same subject (see p. 69, fig. 39). None of the images in these paintings resembles the revered sculpture itself. Much care was

given to the often vast wardrobes of the Virgin, as well as to the jewels with which she was frequently adorned. Such “gilding of the lily” was frowned on by the Council of Trent and opposed in written decisions of many diocesan synods over the years. In this matter, however, popular sentiment won out decisively over official church policy.

SLSP

Interior view of the church of Our Lady of Jerusalem in Potosí, Bolivia, with a dressed sculpture of Our Lady of Candlemas in her central niche above the altar. Photograph by Laurene Mainguy

Our Lady of Guadalupe of Extremadura

Peruvian

Early seventeenth century

Oil on canvas

39 3/8 x 31 11/16 inches (100 x 80.5 cm)

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: With Jorge Núñez de Arco Baluarte (1921–2007) (dealer), La Paz, acquired 1960s; his son, Jorge Núñez de Arco, La Paz, by 2003; purchased from Jorge Núñez de Arco, June 4, 2003

PUBLISHED: Mesa and Gisbert 1982, fig. 28; and Peterson forthcoming

THE SCULPTURE of the Virgin Mary revered in the sanctuary of Our Lady of Guadalupe in Extremadura, Spain, was believed to be one of the original works made by Saint Luke. According to legend, it was given in the early seventh century by Pope Gregory I to the archbishop of Seville, and remained in the city until the Moorish invasion in 711, when clerics took the image with them as they fled the city. They hid the sculpture in the mountains, where it was discovered in 1330 by a shepherd searching for a lost



FIG. 38. Pedro Ángel (Spanish, 1584–1618). *Our Lady of Guadalupe of Extremadura*, from *Historia de Nuestra Señora de Guadalupe* (1597). Engraving. The British Library, London. ©The British Library Board



cow. He found the animal dead, but as he began to harvest its hide by cutting a cross on its chest, the Virgin appeared to him and revealed the sculpture's hidden location. She instructed him to tell the local clerics to raise a shrine to her on the spot where the sculpture was hidden, reviving the dead cow as proof for the shepherd to take back with him. Upon uncovering the ancient statue and recognizing its history, the clerics built a sanctuary to house it. Over time the town of Guadalupe grew up around the holy site, which was later ceded to the eremitical community of the Hieronymites.¹

Numerous engravings of the sculpture were disseminated throughout Spanish America, including one by Pedro Ángel that was reproduced in the *Historia de Nuestra Señora de Guadalupe* (History of Our Lady of Guadalupe), written by the Hieronymite Gabriel de Talavera and published in 1597 (fig. 38). Ángel's engraving is the source for a group of pictures, including the Huber painting, produced in the Andes at the beginning of the seventeenth century.²

The painting in the Huber collection shares similarities with all these works, as

would be expected given their common source in the Ángel engraving, but it is sufficiently distinct from the other versions in terms of style to indicate a different artist.³ It is clear, however, that the picture was produced during the same period, making it the earliest work in the Huber collection. Its painter was obviously familiar with the Mannerist style—as seen in the elongated limbs and careful poses of the four angels—that was then popular in Europe, in contrast to the stiffly jeweled image of the Virgin and Child, which carefully follows the Ángel print.

MAC

1 Mills 2006, pp. 31–32.

2 One now in the Cathedral Museum in La Paz is signed by Gregorio Gamarra (act. 1601–1612) and dated as made in 1609 in Cuzco. Two other versions, both attributed to Gamarra, are in the Church of the Recoleta in Cuzco and the Church of Saint Barbara in Ilave, Peru. See Mesa and Gisbert 1962a, cat. 5. I wish to thank Suzanne L. Stratton-Pruitt for her advice regarding this entry.

3 Mesa and Gisbert 1982, fig. 28. A detail of the painting, published in *ibid.*, was listed as by an unknown artist, although it was reproduced along with the version from Cuzco by Gamarra.

27 ***Our Lady of Guápulo***

Peruvian, Cuzco

c. 1680

Oil on canvas

58 11/16 x 44 5/8 inches (149 x 113.3 cm)

Roberta and Richard Huber Collection

PROVENANCE: Art market, La Paz, 1996;
purchased July 1996



THIS PAINTING depicts a dressed sculpture of Our Lady of Guadalupe in Extremadura that was carved by Diego de Robles and polychromed by Luis de Rivera, both Spanish artists. The sculpture was brought to the first church at Guápulo (on the outskirts of Quito), where a confraternity dedicated to Our Lady of Guadalupe of Extremadura had been established by merchants of the city in 1581. It was often carried in processions to mark important civic events in Quito, as well as to invoke the Virgin's protection from natural disasters, such as earthquakes and droughts. In 1676 a painting of the sculpture

known as *La Peregrina* ("The Pilgrim") was carried through South America to raise alms for the construction of a new sanctuary, which was finally completed in 1693, thanks in part to the confraternity and in part to alms gathered on that tour.¹

There are paintings created in Quito of the dressed sculpture, but there are also several extant versions painted in Cuzco, probably all from the same workshop and likely inspired by the appearance there of *La Peregrina* on its alms-raising tour. This painting of Our Lady of Guápulo thus reflects, in many of its details, versions in the

Metropolitan Museum of Art in New York, the Museo de Osma in Lima, and the convent of Santa Catalina in Cuzco.² All these works are distinguished by the characteristic full veil around the face of the Virgin, but only the Cuzco paintings include a pattern of quatrefoil rosettes embroidered on her gown as well as jewelry inset with heavy emeralds.

SISP

1 See Stratton-Pruitt 2012a, pp. 107–11.

2 See Phipps et al. 2004, pp. 262–64.

28 ***Our Lady of the Rosary of Pomata***

Bolivian

Late seventeenth or eighteenth century

Oil on canvas

45 1/4 x 39 3/8 inches (114.9 x 100 cm)

Roberta and Richard Huber Collection

PROVENANCE: Bill Morgenstern, Miami, probably by 1991; his sale, Christie's, New York, May 17–18, 1993, no. 76

EXHIBITED: *Temples of Gold, Crowns of Silver: Reflections of Majesty in the Viceregal Americas*, Art Museum of the Americas, Organization of American States, Washington, DC, May 2–June 29, 1991, Dimock Gallery, George Washington University, Washington, DC, June 6–September 12, 1991, and Historical Museum of Southern Florida, Miami, January 31–March 1, 1992



FIG. 39. *Our Lady of the Rosary of Pomata*, c. 1542–72. Polychromed wood. Church of Santiago Apóstol, Pomata, Peru. Photograph courtesy of Maya Stanfield-Mazza

POMATA IS SITUATED on the shores of Lake Titicaca in present-day Peru, opposite but near Copacabana in Bolivia. There, in the church dedicated to Saint James (Santiago), is a sculpture of Our Lady of the Rosary of Pomata that became famous for its miracles (fig. 39). Located on a busy road between Cuzco and Potosí, Pomata attracted pilgrims who traveled to ask the intervention and blessings of the Virgin. As in *Our Lady of Guápulo* (cat. 27), this painting depicts a dressed sculpture with special significance for the community to which it belongs.

The original sculpture, still extant under the elaborate clothing, can be dated on the basis of style to one of the periods during which the Dominican order held sway in Pomata: from 1542 to 1572, or from 1592 until the mid-eighteenth century. The early days of the church and its cult statue are not well documented, with the earliest chronicle of Our Lady of Pomata published in 1681 by Friar Juan Meléndez, a historian of the Dominican order.¹ However, the many paintings of this dressed sculpture, both from Bolivian artistic centers and from Cuzco in

Peru, attest to the widespread popularity of Our Lady of Pomata.

The compositions of paintings depicting the statue are generally similar to those representing other cult images in colonial South America. These images, for example, are always dressed sculptures, and the figures often—as in the Huber painting—proffer the rosary, which was originally a Dominican practice. The Virgin's gown is draped with garlands of pearls pinned to her mantle with jeweled bows. Uniquely distinguishing Our Lady of Pomata from other cult images are the plumes that adorn the crowns worn by both Mary and the Christ Child. However, inventories of the gowns and jewels that have belonged to the Pomata sculpture, with the first dating to 1773, do not mention any feathered headdresses. While these elements always characterize the paintings, they were perhaps never worn by the sculpture.²

SLSP

1 Meléndez 1681.

2 See the detailed study of this image in Stanfield-Mazzi 2004.

Our Lady of Candlemas of Potosí with Donors

Bolivian, Potosí

1799

Oil on canvas

27⁹/₁₆ x 20 inches (70 x 50.8 cm)

Inscribed at left, above figure: *Verdadero Ret. del [. . .] rdo de Dios Don [Fr]ancisco Aguirre*; right, above donor: *Se V[. . .] de Dⁿ [. . .] Yldefonso de Vela el Alcalde*; bottom center, on foot of pedestal: *Por devosion de Dⁿ Visente [. . .]*; bottom center, in cartouche: *Se pinto esta Milagrosa ymagen de Ntrã Srã de la Candelaria. Venerada en su Capilla de Jerusalem de esta Villa de Potosy. Á devoción de su devoto y Maria Besp. De D.n Ramio. Yldefonso de Bela. Capitan. Y Alcalde de Bario. el Año de 1799. El Yll. mo Sôr D.r D.n Frai Jose Antõnio de S.n Halberto: Arxobispo de la Ciudad de la Plata. Concedio 80 días de Ynd. dugencias a todas las personajes devotante Pecaren S. Sah [. . .] delante de esta [canvas cut off]*

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: With Jorge Núñez de Arco Baluarte (1921–2007) (dealer), La Paz; his son, Jorge Núñez de Arco, La Paz, by 1999; purchased from Jorge Nuñez de Arco, September 1999

CANDLEMAS IS OBSERVED ON February 2 to mark the presentation of the Christ Child at the temple. Traditionally, the celebration included the blessing of candles and references to the ritual purification of the Virgin Mary, which according to Mosaic law required that forty days after the birth of a male child, a mother was to bring to the temple a candle and a basket with turtledoves or pigeons. In 1623 a small sculpture of Our Lady of Candlemas was discovered in Potosí, and the church of Our Lady of Jerusalem was built to house it. A sculpted image of the Virgin, known as the Candelaria, is still carried on a silver processional cart through the streets of Potosí on Tuesday of Carnival week, which precedes Lent.¹

The figure to the left of the dressed sculpture in the painting is identified as Francisco de Aguirre, a clergyman who lived as a penitent in a cell at the Oratory of San Felipe Neri, next to the church of Our Lady of Jerusalem, where he was buried when he died in 1688. There are two known portraits of Aguirre, one in the Museo de la Casa Nacional de Moneda in Potosí, and the other said to have been moved to Sucre. Thus, when the artist of the Huber painting wrote on the canvas that his image of Aguirre was a “true portrait” (*Verdadero Ret[rato]*), it suggests that he had referred to extant examples.² In the small scene inset above Don Francisco’s portrait is a black-clad figure who might also be Francisco himself, beseeching the Virgin Mary to save a man falling from a bell tower. Above that scene, and to either side of the image of the sculpture, are depictions of miracles wrought by Our Lady of Candlemas on behalf of local Indians: she appears to give them bread and to save them from drowning, and the soul of a beheaded corpse prays to her for intercession.

As is so often the case with colonial paintings, the inscription is quite abraded and possibly inaccurately restored. The pedestal on which the sculpture of the Candelaria rests carries the ghost of text that seems to identify the donor simply as Vicente. The cartouche below, however, identifies the patron as Ramiro Ildefonso y Vela, a magistrate of the city, and indicates that he and his wife, María, were devotees of the cult of Our Lady of Candlemas. The inscription further records that, by the direction of the bishop of La Plata, José Antonio de San Alberto, an indulgence (the remission of temporal punishment) of eighty days is granted to anyone who prays to Our Lady of Candlemas.

SLSF

1 The first oratory was built in 1657, but it was rebuilt between 1702 and 1708 at the expense of Francisco Ortega. The main altarpiece was commissioned by the church’s priest.

2 Alcaraz Masías 2006, pp. 149–50.



JOSÉ CORTÉS DE ALCOCER

Ecuadoran, active c. 1750–1803

30 **Our Lady of the Reedbed of Irún with Donor, Captain Joaquín Elorrieta**

1777

Oil on canvas

37³/₈ x 25³/₁₆ inches (94.9 x 64 cm)

Inscribed at bottom center, in cartouche:
V.º R.º de la Muy Milagrosa Ymagen / de
Nra. S.º del Juncal que se venera en la Ygs.
Parroquial M.N.Y. Vniversi- / dad. Villa de
Yrun Uranzu, se saco a Devoción del Capitan
D. Joaquin Elorrieta / Ma.i que fue de la
Tesoreria Gen.l de bienes Confiscados de los
Sa.s Expatriados de la Compañía—Jesús, en
la Ciudad y Corte de México, Alcalde y Justicia
Major de la Prov.º de Letran / del Camino del
mismo Reyno, y después Corregidor de la Proº
de los Cayaimas y Justicia- / dor, de los Cabildos
de la Ciud.s de Neyba, la Plata, Timana, y
Villa de la Porro- / cacion, en Nuevo Reyno de
Granada, Alias Santa Fee de Bogota / Fecho
En Quito El año de 1777—por mano de
Joseph- / Cortes

Promised gift of the Roberta and Richard
Huber Collection

PROVENANCE: With Simois Gestión de Arte,
S.L., Madrid, by 2003; purchased from
Simois Gestión de Arte, May 2003

PUBLISHED: Ortiz Crespo 2010, p. 372

JOSÉ CORTÉS DE ALCOCER was first mentioned in 1762 by the Ecuadoran sculptor Bernardo Legarda (late seventeenth century–1773) as one of the stewards (*priostes*) at Quito's annual feast of Saint Luke, patron saint of artists and celebrated by the guild of painters and sculptors. Cortés's elevated position within the guild at that time suggests he was by then a well-established artist, although the earliest date on a painting by him is 1771 (*Saint Michael the Archangel*, Museo de Arte Religioso, Popayán, Colombia).

Sometime between 1777 and 1784, Cortés was commissioned by the president of the Province of Quito, Joseph García de León y Pizarro, to commemorate his generosity to Quito's Royal Charity Hospital (now the Hospital Eugenio Espejo) with his

inclusion in a painting of the institution.¹ That commission, together with identification of the donor in the work, suggests that Cortés was favored by the elite of the royal government in Quito.

Cortés headed a busy family workshop. His sons Antonio and Nicolás would join the Royal Botanical Expedition led by José Celestino Mutis, which meticulously catalogued and illustrated the plants of the Viceroyalty of New Granada between 1783 and 1816. Cortés's son Casimiro was one of the artists who created a series of canvases depicting the life of Saint Peter Nolasco in the last third of the eighteenth century (Recoleta Antigua de El Tejar, Quito), while Antonio went on to serve as the head of the drawing academy in Lima.

In 1791 the scientist and writer Eugenio Espejo praised the work of José Cortés de Alcocer in a discourse offered before the Sociedad de la Concordia (Society of Peace) in Quito. In 1802 Cortés painted a portrait of the German naturalist and explorer Alexander Humboldt while the latter was in Quito. In the mid-nineteenth century, the North American artist Frederic Edwin Church (1826–1900) was said to have commissioned Rafael Salas (Ecuadoran, 1824–1906), who had been Cortés's disciple, to paint a copy of the Humboldt portrait.² A painting of the Virgin in a church in Tolcán is inscribed *Josephus Cortés me fecit anno Domini 1803* ("Joseph Cortés painted this in the year of Our Lord 1803"), and provides the last documentary evidence of his life and work.

According to the inscription on the Huber painting, Captain Joaquín Elorrieta served the Spanish monarchy in a number of capacities that took him from Mexico City,



FIG. 40. *Our Lady of the Reedbed of Irún*, 1749. Engraving. Calcografía Nacional Madrid, 826A

where he served as treasurer of assets of the Jesuits following their expulsion in 1767, to Santafé de Bogotá, a city that, like Quito, was then part of the Viceroyalty of New Granada. The inscription also states that the painting was made in Quito. Quite possibly, given the generic quality of the portrait of Elorrieta, the painting was commissioned from this well-regarded artist without the donor ever sitting for him.

The composition closely follows an engraving of Our Lady of the Reedbed of Irún (*Nuestra Señora del Juncal*) dated 1749 (fig. 40). The print shows a dressed version of the twelfth-century Romanesque sculpture said to have been found among the rushes in a Spanish marsh near Irún-Uranzu (called *universidad*, or "town," in the inscription), now the city of Irún, where the original polychromed sculpture is still venerated. Irún was undoubtedly Elorrieta's hometown.

SLSP

1 Carmen Fernández Salvador, in Stratton-Pruitt 2012a, p. 204, cat. 51.

2 Now in a private collection in Rye, New York, the copy is illustrated in Howat 2005, p. 77. The portrait of Humboldt by Cortés may be a painting now in the collection of the Technische Universität Bergakademie, Freiberg, Germany. See Holl 2003, p. 62.



31 ***Our Lady of Loreto***

Peruvian, Lima, or Bolivian

Seventeenth or eighteenth century

Oil on canvas

50 13/16 x 38 3/16 inches (129 x 97 cm)

Roberta and Richard Huber Collection

PROVENANCE: With María Galindo, Cochabamba, Bolivia, by 1970s; sold to Jorge Núñez de Arco Baluarte (1921–2007) (dealer), La Paz, 1970s; his son, Jorge Núñez de Arco, La Paz, by 1999; purchased from Jorge Núñez de Arco, September 1999

IN A TOWN on the eastern coast of central Italy is the Holy House of Loreto, believed to be the one in which Mary was born and where the archangel Gabriel announced to her that she would bear the Son of God. The modest structure is said to have been carried by angels from Nazareth to Dalmatia in present-day Yugoslavia for safekeeping when the Holy Lands were in the hands of the infidels. According to a medieval legend, angels moved the house again in 1291, to Loreto, where in the sixteenth-century it was enclosed within a basilica. The house itself includes a niche that holds a sculpture of the Virgin and Christ Child. Seven oil lamps burn continuously at the shrine, and each day when they are refilled, residue from the prior day is poured into small bottles for pilgrims seeking the power of the oil to bless and heal.

The unknown artist who created this refined painting based his interpretation on a sixteenth-century engraving by the Flemish artist Jan Wierix. The manner in which the Child emerges from the stiffly formal mantle of his mother is also found in the print,

which in turn reflects the appearance of the sculpture. The painting's adoring angels bear candles, again following the Wierix engraving and as they do in several Italian paintings depicting Our Lady of Loreto.¹ From 1554, when Pope Paul III turned the care of the sanctuary at Loreto over to the Jesuits, the cult was promoted by the order, becoming very popular in the seventeenth century in Europe and the Americas.²

Although the original sculpture was a so-called Black Madonna, it has been pointed out that, like Our Lady of Monserrat and Our Lady of Guadalupe in Extremadura (both in Spain), when the image was transferred to the Americas its skin became lighter, as in the Huber painting.³ Although the cult of Our Lady of Loreto was primarily advanced by the Jesuits, this painting may have been commissioned by a member of the Franciscan Third Order (whose members live in religious communities or the secular world), as there are three Franciscan emblems arranged underneath the altar table upon which the sculpture rests. At the bottom right the crossed arms and extended

palms represent the wounds in the hands of Christ at his Crucifixion and the stigmata of Saint Francis (the sleeve on the arm at the far right belongs to the arm of Francis). In the center of the composition is a dove, perhaps a symbol of the Holy Spirit, possibly with reference to Francis's long association with birds and other living things. To the left are three flames in a cruciform pattern, probably a reference to the life of Francis written by the thirteenth-century saint Bonaventure, who described his subject's vision of a seraph with six fiery wings that descended from heaven to reveal a man crucified.

The high quality of the Huber painting has brought into question whether it might be European. However, the provenance suggests otherwise, and the assumption that Spanish colonial artists were incapable of this degree of refinement is refuted by the existence of comparable works.

SLSP

1 See Grimaldi and Sordi 1995, pp. 128–44.

2 Ibid., p. 261.

3 Alcalá 2003, p. 262.



Our Lady of the Rosary with Saints Dominic and Francis

Peruvian, Cuzco

Eighteenth century

Oil on canvas

32 11/16 x 28 3/8 inches (83 x 72.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Raul Edgar Maldonado Antezana, São Paulo, Brazil, by 2006; purchased from Raul Edgar Maldonado Antezana, São Paulo, December 15, 2006

THE VIRGIN, holding the Christ Child near her heart and proffering a red rosary with her right hand, is accompanied in the celestial sphere, at the top of the canvas, by the archangels Michael (left) and Gabriel (right). She wears an imperial crown and is framed by a heavenly glory of rosy light and the winged heads of putti. Her feet rest on the sliver of the moon usually associated with the Virgin of the Immaculate Conception. Although the rosary was from its inception a Dominican guide to prayer, in Spanish colonial painting it is often associated not only with Saint Dominic de Guzmán, the thirteenth-century founder of the order, but also with Saint Francis, the eponymous founder of the Franciscans. Both figures are associated with the early evangelization of the Spanish colonies. Here Dominic

(bottom left) is further identified by the lily he holds and by his companion, a small dog with a flaming torch in its mouth. Francis (bottom right) can be recognized by the stigmata on his hands and by a dove, his frequent companion in art.

The fairly conventional composition of this painting is given visual emphasis by the elaborate and extensive application of gold. From early in the colonial period in South America, sculpture had primacy over painting among the fine arts that decorated churches. Altarpieces bore carved wooden figures of saints, either in the round or in relief, that were finished with polychromy and gilding. The process known as *estofado*—the application of gold leaf to suggest rich brocades—was a time-honored tradition

in Spanish art and one that was quickly replicated throughout Spanish America. The wood sculpture was carefully finished with gesso and a coat of red bole, gilded, and then painted. Patterns were scratched through the paint to reveal the gold beneath; a quicker technique involved painting with gold on the colored surface. Such was the admiration for these brilliantly finished surfaces that the effect was translated from sculpture to painting. The technique came to be called *brocateado* (“brocaded”), after the lavish textiles it resembles. In this work gold was applied with proper restraint to the robes of Saints Dominic and Francis, but the stops were pulled out for garments worn by the Virgin and Christ Child.

SLSP



33 **King Luis I of Spain on Horseback**

Peruvian, Cuzco (?)

c. 1724

Oil on canvas

79 1/2 x 61 inches (201.9 x 154.9 cm)

Inscribed at top left on banner: *Luis Fernando el Primero Rey des Paña iD las Indias*; left center: *Madrid / Guastala*; right center: *Retiro*

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: Glotil de Urioste, Sucre, Bolivia; sold to the family of Raul Edgar Maldonado Antezana, 1975; Raul Edgar Maldonado Antezana (dealer), São Paulo, Brazil, by 2003; purchased from Raul Edgar Maldonado Antezana, July 2003

THE ALLEGORICAL FIGURE of Fame at the top left corner of this portrait carries a banner proclaiming the rider below as Luis I (1707–1724), king of Spain and its vast territories. Luis Fernando, as he was called, ruled for only seven months, following the abdication of his father Philip V, before dying of smallpox.

Portraits of the king and the royal family were produced in the New World to serve a variety of functions; they often hung in buildings belonging to the viceregal bureaucracy as well as in private homes of the nobility. Bartolomé Arzáns de Orsúa y Vela (1676–1736) recorded in his history of the city of Potosí that an equestrian portrait of Luis Fernando was painted in 1725 for the city's *jura del rey* ("oath to the king"), a ceremony performed at the ascension of each new monarch.¹ At the time this work was painted, news of the king's untimely death and Philip V's return to power would already have been making its way to the colonies.

Despite the inscription, the Huber painting bears a significant resemblance to an engraving of Philip V made for the

French *Royal Almanac* of 1701 (fig. 41). In both images the king wears a similar suit of armor and a large billowing cape. His head is uncovered and around his neck hangs the chain of the Order of the Golden Fleece. Next to the sword at the king's side is a dove within a Maltese cross, symbol of the Order of the Holy Spirit, a chivalric institution of the French monarchy. Several other painted and engraved equestrian images of Philip V exist, and it is probable that the Huber portrait of Luis Fernando was painted using an image of his father as its source.²

The figure of Fame blows its trumpet in both the engraving and the painting, but in the latter he also carries the king's scepter and crown. At the top right, a second figure, garbed and armed as a soldier, deflects a lion with his shield while engaging an eagle—a possible reference to the War of Spanish Succession, which pitted France and Spain (represented by the lion) against the Austrian Habsburgs (represented by the eagle).

The setting for this scene appears to be the countryside around Madrid, since the city appears in the background at left, identified

FIG. 41. Françoise-Gérard Jollain (French, 1641–1704). *The Arrival of His Catholic Majesty Philip V at Figueras in Catalonia*, from the *Royal Almanac* of 1701 (Paris, 1702). Colored engraving and etching, 34 7/8 x 22 1/2 inches (88.7 x 57.3 cm). Musée du Louvre, Paris, inv. 237140LR. Photograph by Jean-Gilles Berizzi ©RMN-Grand Palais/Art Resource, NY

by a large inscription. To the king's right a small cluster of buildings is labeled as the Palacio del Buen Retiro, built by Philip IV on the eastern limits of Madrid. The presence of the word *Guastala* to the left of the king is perplexing, although it may refer to the Duchy of Guastalla, a small Italian state conquered by Philip V in 1703.³

MAC

1 Arzáns de Orsúa y Vela 1965, vol. 3, pp. 182–83. For further discussion of this author's text, see pp. 20–25 in the essay by Alcalá, this volume.

2 Morán Turina 2002, p. 68.

3 Paula Mellado 1846–50, vol. 3, p. 122.



Rosa de Salazar y Gabiño, Countess of Monteblanco and Montemar

Peruvian, Lima

c. 1764–71

Oil on canvas

37¹³/₁₆ x 29³/₄ inches (96 x 75.6 cm)

Inscribed on verso, at top center: *La Sra D. D.^a Rosa Salazar y Gaviño. Condesa de Monte Blanco*

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Spain. With Simois Gestión de Arte, S.L., Madrid, by 2001; purchased from Simois Gestión de Arte, July 2001

EXHIBITED: *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492–1820*, Philadelphia Museum of Art, September 20–December 31, 2006, Antiguo Colegio de San Ildefonso, Mexico City, February 3–May 6, 2007, and Los Angeles County Museum of Art, June 10–December 3, 2007; and *Behind Closed Doors: Art in the Spanish American Home, 1492–1898*, Brooklyn Museum, September 20, 2013–January 12, 2014

PUBLISHED: Bailey 2005, p. 344, pl. 206; Michael Brown, in Rishel and Stratton-Pruitt 2006, cat. VI-110; and Brown forthcoming

PORTRAITURE THRIVED in eighteenth-century Lima under the patronage of the city's wealthy aristocracy. This painting depicts one of the most prominent members of Lima's nobility, Rosa de Salazar y Gabiño (1749–1810), Countess of Monteblanco and Montemar. She was the eldest of three daughters born to Agustín de Salazar y Muñatones and his second wife, Francisca de Gabiño y Riaño. Agustín amassed a sizable fortune in the sugar trade and was awarded the title Count of Monteblanco in 1755. The family owned extensive properties, including a hacienda in Chinchá and a house in Lima.¹

In 1764 Rosa married Fernando Carrillo de Albornoz y Bravo de Lagunas, the Count of Montemar, shortly after her sister wed one of Fernando's brothers—a pair of marriages that united two powerful families.² The couple accumulated considerable wealth by expanding the family's sugar production, making them among the largest slaveholders in the viceroyalty. An inventory taken at the time of Rosa's death listed furniture inlaid with tortoiseshell and mother-of-pearl (similar perhaps to cat. 116), Chinese vases, and twenty-four *láminas* (probably oil paintings on copper), in black frames, attributed to Peter Paul Rubens.³

The Huber portrait appears to have been painted when Rosa was a young woman, possibly on the occasion of her marriage. It displays her parents' coat of arms, and the inscription on the verso lists only her hereditary title of Countess of Monteblanco. Rosa's dress is consistent with French fashion from the first half of the eighteenth century, which was popular at the Spanish Bourbon court in Madrid.⁴ The embroidered pattern of flowering vines on her silk and lace gown is echoed by the small bouquet of flowers she holds. Particularly striking among her extravagant jewelry is a chatelaine, a gold pocket watch with a key and charms that hangs from strands of pearls at her waist.⁵

The identity of the painter remains in question. The Salazar family was a patron of the Limeño portraitist Cristóbal Lozano (active 1734–1776), and he painted portraits of Rosa's parents a year after her marriage. Several other portrait painters, strongly influenced by Lozano, were also working in Lima during this period, including Pedro José Díaz (active 1770–1810) and Cristóbal de Aguilar (active 1751–1771). Similarities in style among these artists make it difficult to attribute the work in the Huber collection definitively. The painting of Rosa de Salazar also shares some characteristics with the series of *casta*

paintings (sets of canvases representing the mixing of races in the New World) by an unknown artist commissioned in Peru by Viceroy Manuel de Amat y Junyent. However, an artist trained outside the viceroyalty cannot be ruled out, as painters from New Spain and Europe were known to have worked in Lima in the second half of the eighteenth century. It is worth noting that the nighttime landscape setting of the portrait, while prevalent in European portraits, was almost unknown in Spanish colonial portraiture.⁶

Two later portraits of Rosa de Salazar survive in the collection of a descendant.⁷ The earlier of the two, dating to about 1780, shows the countess with her hair unpowdered, wearing a silver cross on a black ribbon choker decorated with silver. The later portrait is the pendant to a portrait of Fernando Carrillo and dates to the 1790s.⁸ Both works reflect the shift to a more austere style of portraiture seen throughout the Americas at the end of the eighteenth century.

MAC

1 Rizo-Patrón Boylan 2005, pp. 314–15.

2 Ibid., pp. 315–16.

3 Swayne y Mendoza 1951, pp. 245–51.

4 It is possible that the countess's attire was inspired by prints depicting prominent women at court, such as Queen Elisabeth Farnese. I wish to thank Paul Rizo-Patrón Boylan for pointing this out, as well as for additional information he provided.

5 Muller 1972, p. 149.

6 I wish to thank Michael Brown, Carlos Galvez, Jaime Mariaza, Ramón Mujica, Suzanne L. Stratton-Pruitt, and Luis Eduardo Wuffarden for their thoughts on the authorship of this painting.

7 Several of her sons returned to Spain, and this may explain the painting's presence in a private collection there at the time of its purchase.

8 The pendant portraits of the countess and her husband are published in Mujica Pinilla 2003a, vol. 2, p. 159. I wish to thank Manuel Gastañeta Carrillo de Albornoz, Marqués de Montealegre de Aulestia, for sharing these two works with me.



35 **Agustín Angulo y Ante**

Ecuadoran, Quito

c. 1803–7

Oil on canvas

41 5/16 x 32 5/16 inches (105 x 82 cm)

Inscribed at bottom left, on letter: *Josefa Sa / en y Campo / en SM.*; on banners surrounding coats-of-arms, left to right: *ANGULO GORVEA / CHAVARRI MENOYO / ANTE VALENCIA / MORALES FERNANDEZ*

Promised gift of the Roberta and Richard Huber Collection

PROVENANCE: Private collection, Spain. With Simois Gestión de Arte, S.L, Madrid, by 2001; purchased from Simois Gestión de Arte, July 2001

AT THE BEGINNING of the nineteenth century, portraiture throughout Latin America largely abandoned the elaborate displays of costume and setting that had characterized the genre during the seventeenth and eighteenth centuries, and adopted a more austere style that reflected the new predominance of neoclassicism. The portrait of Agustín Angulo y Ante (1766–1807) exemplifies this shift toward a more reserved taste while still proclaiming the social standing of its sitter.

Angulo was born in Popayán to a family that was part of a network of minor nobility linking the cities of Popayán and Quito. Both cities were on the overland trade route that led to the port of Cartagena, and exchanged textiles, gold, and cattle.¹ Agustín himself owned the Guaji mine in Barbacoas.²

In early 1801 Agustín relocated to Quito, and two years later married María Josefa Sáenz del Campo, who was the half-sister of the famous Manuela Sáenz Aizpuru, the longtime companion of Simón Bolívar. The portrait likely dates to sometime around the marriage of Agustín and María Josefa, judging by the inscription on the letter that he holds in his hand. If so, the painting may originally have been one of a pair of pendant portraits, the other showing María Josefa herself. The exchange of letters was a popular motif in many eighteenth-century portraits, and her picture may have contained a depiction of the same letter when opened. The background of Agustín's portrait is dominated by two elaborate coats of arms, which together proclaim the eight families who made up his lineage.

Previously, this portrait was attributed to the Colombian Pablo Antonio García del Campo (1744–1814), a student and compatriot of the famous portraitist Joaquín Gutiérrez (c. 1715–c. 1805). Although there are some stylistic similarities between the Huber portrait and other works by García, the latter worked primarily in Santafé de Bogotá, and it seems likely—given Agustín's biography—that the portrait would have been painted in Quito.

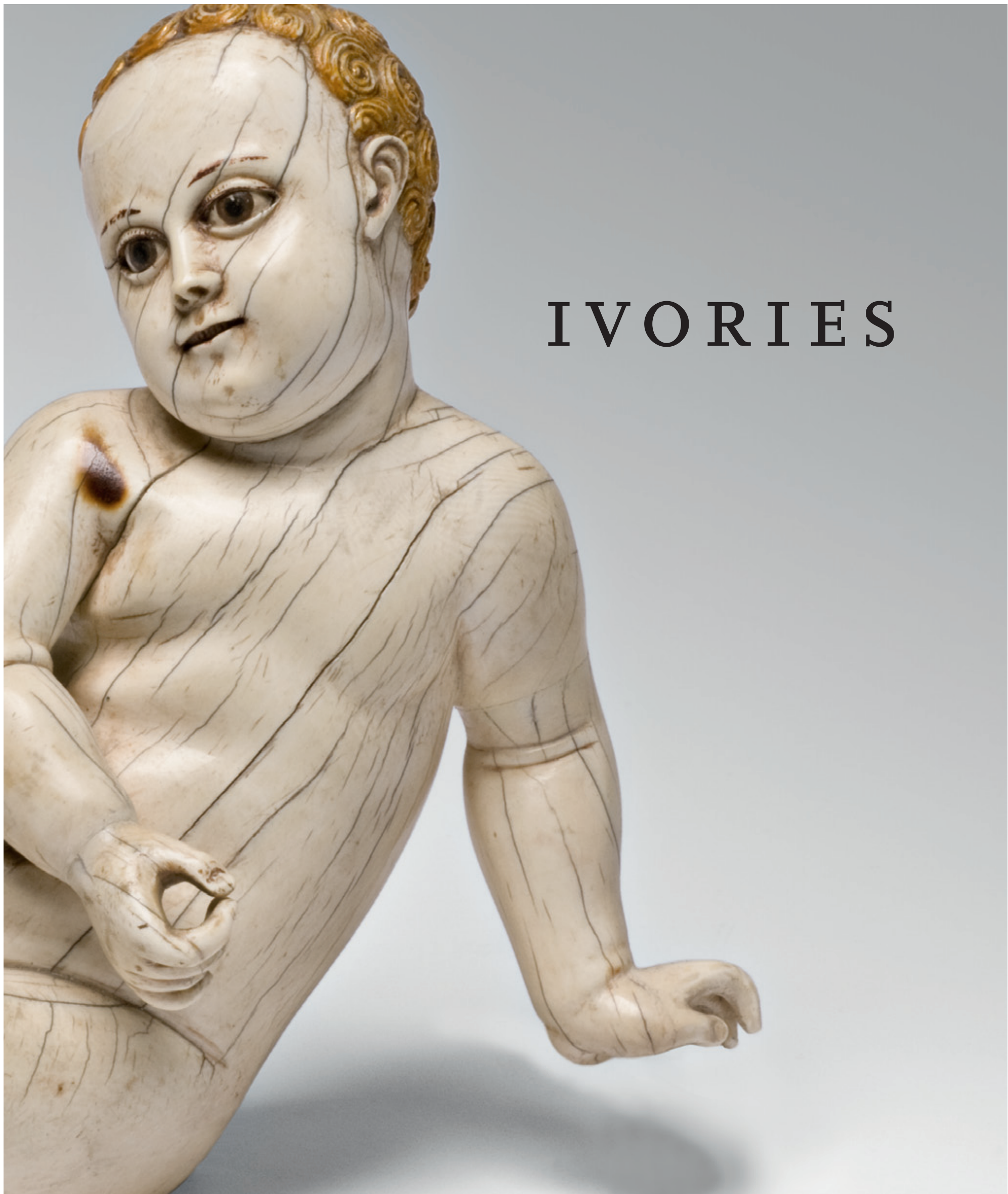
MAC

1 Marzahl 1978, p. 8.

2 Jurado Noboa 1986, p. 199.







IVORIES



The Indo-Portuguese and Hispano-Philippine Schools of Ivory Sculpture

Margarita M. Estella Marcos

IN 1493, A YEAR AFTER Christopher Columbus landed in the Americas, Pope Alexander VI issued a remarkable papal bull that granted to Spain all the lands west of a line one hundred leagues west and south of the Cape Verde Islands, in the Atlantic Ocean; Portuguese expeditions were to keep to the east. The Treaty of Tordesillas, an agreement between Spain and Portugal signed in 1494, moved the line slightly westward, granting Portugal the eastern routes around Africa. The adjustment made it possible for the explorer Vasco da Gama to reach Calicut and the coasts of India in 1498, and for Portugal to claim Brazil in 1500. It was necessary for the Spanish to find another route to Asia, and Ferdinand Magellan—a Portuguese sea captain working for Charles I of Spain—began the first circumnavigation of the globe in an expedition that was completed in 1522 by Magellan's second in command, Juan Sebastián Elcano. The Spanish monarchy thus gained access to the fabled Spice Islands (the Moluccas) and the Philippines. The Spanish conquistador Miguel López de Legazpi led the return trip across the Pacific Ocean and later established Manila as the capital of the Philippines. From 1565, the so-called Manila Galleon (the *Nao de Acapulco*, also known as the *Nao de China*) would arrive in Acapulco once a year laden with wares from Asia. European trade with legendary Cathay (China) and Cipango (Marco Polo's name for Japan) became a reality.

Aside from the financial motivations for these journeys (such as the expeditions to the Spice Islands that were historically so crucial to Western commerce), and the desire for exotic goods—including Asian porcelain, silks, and other fabrics—an evangelical zeal also prompted further exploration. Consequently, most historians have emphasized the role of the Catholic Church in the colonization of these distant lands.

The cultural interactions that emerged from contacts between West and East would also have a significant impact on the artistic forms that developed as a result of the exchange of distinct aesthetic approaches. Ivory sculptures with religious themes

were among the hybrid products that harmoniously merged elements of Western and Asian forms, reflecting the nature of colonization undertaken by Spain and Portugal, both of which sought conversion to the faith throughout their new territories.

Later, during the Counter-Reformation, the use of religious images to inspire piety and prayer received support from the Council of Trent, which issued a decree in 1563 regarding the veneration of relics, saints, and sacred images: “The Bishops shall carefully teach this—that, by means of the histories of the mysteries of our Redemption, portrayed by paintings or other representations, the people are instructed, and confirmed in (the habit of) remembering, and continually revolving in mind, the articles of faith.”¹ Images were in fact required to ensure that the Catholic faith was propagated among the nonliterate, and were to be made accessible to all new converts, who would by these means be instructed in the divine mysteries and dogmas of the Church.

Due to constraints of space and weight aboard seafaring vessels, the only icons that could initially be employed for the religious indoctrination of the people of Asia were engravings from religious texts and a few paintings and sculptures that the first missionaries managed to stow among their belongings.² Since these evangelical items were limited in number and nature, native artists were employed to meet the need for images.

A letter written in 1590 by the first bishop of Manila, Domingo de Salazar, O.P., to Philip II of Spain, sheds light on this shortage, while also describing the great skill of the Sangleyes, as the Chinese residents of the Philippine capital were called: “And they are so skillful and ingenious that by merely seeing an original piece manufactured in Spain they quickly make it their own . . . and some of the Christ Child images that I have seen rendered in ivory could not have been more perfectly executed. These provide the churches with images that were once sorely lacking, and given the great talent they show in reproducing the images that arrive from Spain, it is my understanding that there will soon be no need for those now produced in Flanders.”³ The relative ease of acquiring ivory in the Philippines, and the tremendous skill of local artisans, led to an eventual halt in the production of sculptures in Portuguese Goa and to subsequent control of production by Church authorities in the Philippines.⁴

Nearly all the religious representations carved in this material were produced by artisans whose names are now lost to us, with a few noteworthy exceptions produced by the Ceylon-Portuguese school, established on the island of Ceylon (present-day Sri Lanka). However, there is limited information concerning chronology and provenance, particularly with regard to members of the Sangley community who served as artisans in the colonial Philippines. The defining characteristics of these two schools developed under specific conditions and led to unique differences.

Indo-Portuguese Ivory Sculpture

In his seminal text on Indo-Portuguese ivory sculpture, Bernardo Ferrão de Tavares e Távora defines the fundamental stylistic and iconographic features of these important artistic works as essentially religious in nature.⁵ Nonetheless, the iconography of ivories produced in the Portuguese colonies is tremendously varied, incorporating a range of European themes, from the Gothic period through the Baroque and Rococo.

This art form quickly spread across the Portuguese colonies in Asia, centering principally in Goa and expanding outward from the Malacca Peninsula in the east to the Strait of Hormuz in the west, and along the way reflected the unique artistic influences of various indigenous cultures. The Indo-Portuguese school, founded

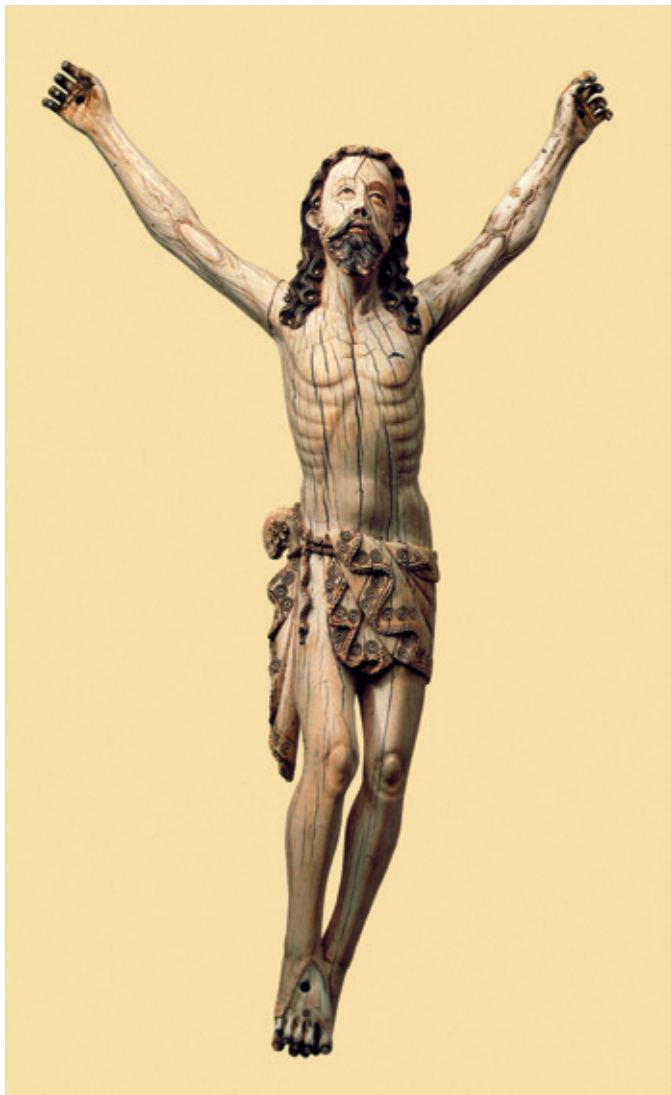


FIG. 42. *Christ Crucified*, Indo-Portuguese, seventeenth–eighteenth century. Ivory with polychromy, h. 14 inches (35.5 cm). Private collection, Monterrey, Mexico

FIG. 43. *Virgin of the Immaculate Conception*, Indo-Portuguese, eighteenth or nineteenth century. Ivory with polychromy, h. 7 1/2 inches (19 cm). Private collection, Monterrey, Mexico



on European models of Catholic art, flourished from the sixteenth through the late eighteenth century. The sculptures created in Goa by unnamed artists were generally freestanding, though some works were carved in relief. There are few examples of group representations, but compositions of this type could be either static in nature, as in the case of the Holy Kinship (representations of the Holy Family with Saints Anne and Joachim), or more dynamic, as with the Pietà. Figures from the Indo-Portuguese school tend to have elongated, square-jawed faces framed by copious locks with angular undulations to represent curls. There are few physiognomic details beyond eyes (which tend to be sunken), long noses, and expressionless mouths.

Any reference to anatomical detail in figures of Christ or the saints is highly schematic, aside from distended ribcages and bulging veins along diminutive arms and legs, or perfunctory fingers and toes. The loincloth (or perizonium) on sculptures of Christ is often given various treatments, but it is typically tied in a knot at the hip, draping in symmetrical folds that are finished with a pattern adorned by tiny perforations and a ribbed border, as seen in a sculpture from a private collection in Monterrey, Mexico (fig. 42).⁶ Over time, such details would incorporate more typically Westernized features.

Though the undulating treatment of hair is characteristic of both male and female sculptures, in female figures, particularly those of the Virgin Mary, all the details are softened. The border design that generally adorns Christ's loincloth also decorates the borders of sumptuous robes that descend in symmetrical folds over the back or across the front of other images. In the eigh-

teenth century, the drapery of these vestments became characterized by more dramatic folds, which were sometimes looped and secured in the front (fig. 43). The Huber collection includes several works sharing these specific features (see cats. 37, 40). These figures often rested on a simple base of stylized acanthus leaves, and in later examples on a cloud embellished with cherubim (cat. 38). The ivory used was chalky white and somewhat porous, typical of the kind imported from Zanzibar and Madagascar. Polychromy tended to be simple in nature, and only images of Christ Crucified featured abundant application of color, specifically red pigment on the wounds. However, it is rare for ivories to retain their original colors.

Ceylon-Portuguese Ivory Sculpture

The Ceylon-Portuguese school produced both religious and secular works in the form of freestanding sculpture and relief.⁷ Figures tend to exhibit elegant and slender silhouettes,

elongated faces with almond-shaped eyes, long noses, and small, finely shaped mouths. Hair is sculpted in the form of free-flowing locks with fine strands gathered in bands of pointed curls (see cats. 49–51). Figures that are nude except for a loincloth exhibit similarly elongated anatomy, with the folds of the drapery defining symmetrical, curvilinear lines (fig. 44). This predilection for the curvilinear can also be seen in female figures. In images of the Christ Child, the hair is given a unique treatment of tightly wound curls (cat. 46). As a whole, these objects exhibit distinctly Asian characteristics with finely carved details. On occasion, however, somewhat different features do appear, as evidenced by a figure carved from the fine ivory of Ceylon, but of Indo-Portuguese production, that may represent an apostle, perhaps Saint James the Greater (cat. 56). It is very similar stylistically to those adorning the main altar in a private collection in Monterrey.⁸

The particular iconographic details of Ceylon-Portuguese representations of the enthroned Virgin and Child, known as the Virgin in Majesty, are unique to the Portuguese world (fig. 45). This type of composition is also mirrored in representations of the Education of the Virgin, the Pietà, and the Tree of Jesse—subjects based on engravings—and in the aforementioned Holy Kinship. The Good Shepherd, with its profound didactic symbolism, was also often reproduced by Portuguese colonial artists (see fig. 46 and cats. 46–48). There has been a temptation to read the influence of Buddhist imagery in this particular type, but a late sixteenth-century Flemish engraving by the Wierix family reveals the same composition, with the figure of the Good Shepherd meditating above a heart. There were also numerous engravings based on the theme of the Fountain of Life that might have served as models.⁹

Other iconographies are closer to European traditions, with numerous examples of the Christ Child (asleep, or standing as *Salvator Mundi*, or Savior of the World; see cats. 44, 45), the Virgin, and Christ Crucified, as well as a vast range of Catholic saints, with a preference for certain saints, including Anthony of Padua, due to his Portuguese origin (he was born in Lisbon, despite his name), and Francis Xavier, who was called the “Apostle of the

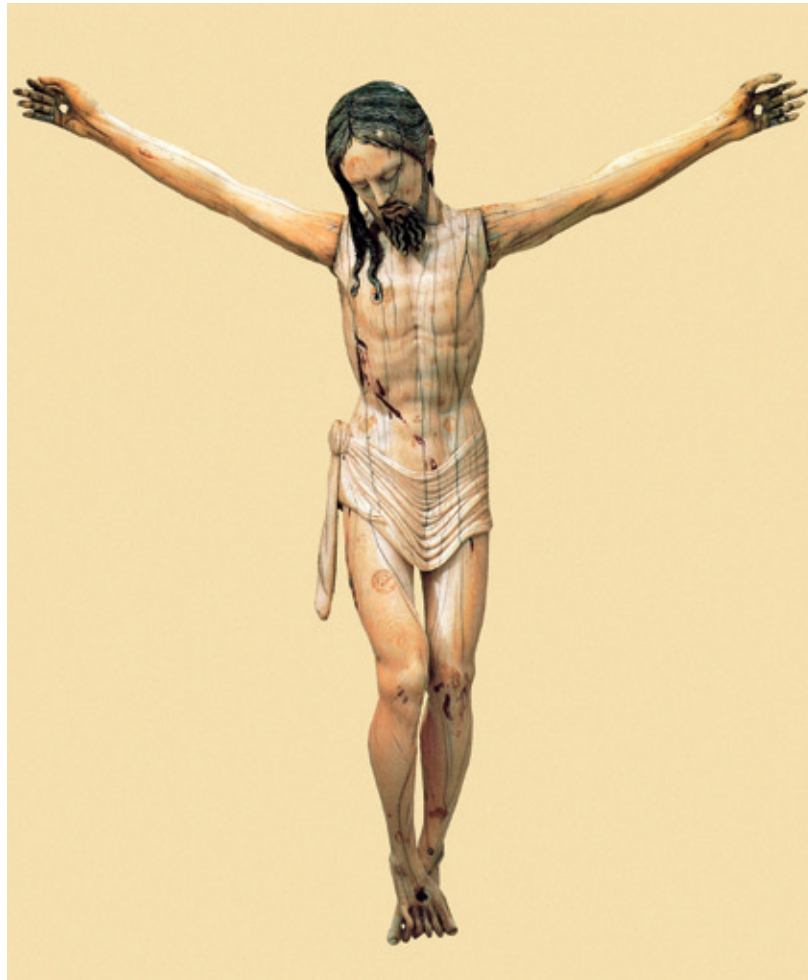


FIG. 44. *Christ Crucified*, Ceylon-Portuguese, seventeenth century. Ivory, h. 14 inches (35.7 cm). Private collection, Monterrey, Mexico



FIG. 45. *Enthroned Virgin and Child*, Indo-Portuguese, with Ceylon-Portuguese influence, seventeenth century. Ivory, h. 12 1/2 inches (31.7 cm). Private collection, Monterrey, Mexico



FIG. 46. *Christ Child as the Good Shepherd*, Indo-Portuguese, seventeenth century. Ivory, h. 44 inches (112 cm). Private collection, Monterrey, Mexico



FIG. 47. *Christ on the Cross*, Indo-Portuguese, eighteenth century. Ivory and copper, h. 50 inches (127 cm). Private collection, Monterrey, Mexico

Indies.” The most prevalent themes for group sculptures, often mounted on rich copper bases (fig. 47), included the Calvary and the Nativity, in addition to those subjects mentioned above. Relief work with religious themes was quite rare.

Hispano-Philippine Ivory Sculpture

The colonies under Spanish rule developed differently from those under Portuguese control, due in part to the specific nature of territories that were conquered, and this resulted in stylistic distinctions. The Hispano-Philippine school is characterized by an accentuated Asiatic appearance in the faces of sculpted images, since the artisans who created these works were initially Sangleyes (a term once used in the Philippines to classify individuals of pure Chinese ancestry).¹⁰ These works tend to be more naturalistic and more faithful to European models than those produced by Indo-Portuguese sculptors.¹¹

Hispano-Philippine Sangley sculptors worked anonymously and were possibly joined later by indigenous natives of the islands, as Friar Juan de la Concepción Romero López indicated in 1788.¹² They used a dense, brilliant white ivory that bore a slightly pink hue, typical of the material imported from Thailand.¹³

As in the case of Indo-Portuguese sculptures, those of the Hispano-Philippine school—whether freestanding or relief panels—were directly inspired by engravings, which generally originated in Flanders. The polychromy employed by this school was unique, especially with regard to the golden copper tone used to represent the wounds of martyrs, and the rich and varied decoration of vestments,

at times with the application of green and red pigments. Hair on these sculptures is depicted as fine strands that frame somewhat flat, unblemished oval or rounded faces. High eyebrows were painted above heavy eyelids, creating a subtle dual curve that emphasizes the sharp angles of the Asiatic eyes. Diminutive noses feature flaring nostrils that further accentuate the fullness of the faces. The finely proportioned lips of female figures spread into delicate smiles. The relatively rare representations of nude bodies are schematic, with exaggerated ribs and veins. Hands, however, tend to be finely executed, with fingers emerging from a single line at the edge of a dimpled palm.

Drapery falls in soft, curvilinear folds, leaving extended smooth surfaces to allow greater appreciation of the rich ivory that was employed. The models used for this element of the work were European, and the results tend to reflect aesthetic changes that occurred in the West over time. The works produced during the eighteenth century are particularly striking, notably in terms of the sweeping vestments that adorn female figures, following the style of European images. Relief sculpture produced during this period is marked by dramatic yet subtly rendered surfaces, as can be seen in the example at the church of Vera Cruz in Salamanca, which was sent there by the bishop of Lima in the seventeenth century (fig. 48).¹⁴

The themes of Hispano-Philippine iconography are generally quite similar to those of works carved by Indo-Portuguese sculptors. However, since the objects produced in the Philippines developed at a later time and under different circumstances, some of the subjects referred to above cease to appear. There are, however, numerous representations of Christ Crucified, crowned by dense thorns, his loincloth drawn together in the front with a central fold, his head held defiantly erect (fig. 49). Alternatively, as in Ceylon-Portuguese models, the slender body of Christ droops lifelessly, his head inclined. These two approaches would intermingle over time and eventually become more Westernized.

Marian images are among the most beautiful works of the Hispano-Philippine sculptors. The earliest examples belong to a small group that has been termed Sino-Hispanic and merges clearly Spanish inspirations—such as those found in reliefs featuring robes billowing behind a figure—with Chinese influence that incorporates elements of the bodhisattva Guanyin. An exquisite image of Our Lady of Good Success was sent to Ciudad Rodrigo, Spain, in 1617 by Captain Juan Pacheco Maldonado, comrade of Legazpi, and its features have enabled us to assign a Philippine provenance to similar figures.¹⁵ Another group of images of the Virgin Mary was inspired directly by sculptural models from Seville. A typical example is the *Virgin and Child* that was shipped from the Philippines in 1724 to the parish church in Nuevo Baztán (Madrid) (fig. 50). There are also known examples of *Our Lady of Guadalupe* as well as ivory images of Mary decorated with opulent vestments. A *Virgin of the Immaculate Conception* in the collection of the convent of the Capuchins in Palma de Mallorca reflects Rococo aesthetics (fig. 51).

Images of the Christ Child tend to follow the composition of the Salvator Mundi, or Savior of the World (fig. 52). These figures are portrayed standing, often with a terrestrial globe in one hand and the other raised in a gesture of



FIG. 48. *The Crucifixion with Longinus Piercing the Side of Christ*, Hispano-Philippine, first half of the seventeenth century. Ivory, 7 x 4 ⁵/₁₆ inches (17.8 x 10.9 cm). Church of Cofradía de la Vera Cruz, Salamanca, Spain

FIG. 49. *Christ on the Cross*, Hispano-Philippine, seventeenth century. Ivory and wood, h. 31 ¹/₂ inches (80 cm). Primate Cathedral of Santa María de Toledo, Spain



FIG. 50. *Virgin and Child*, Hispano-Philippine, first half of the eighteenth century. Ivory, h. 15 ³/₄ inches (40 cm). Parish Church of Saint Francis Xavier, Nuevo Baztán, Madrid, Spain



FIG. 51. *Virgin of the Immaculate Conception*, Hispano-Philippine, second half of the eighteenth century. Ivory with polychromy, h. 14 ⁹/₁₆ inches (37 cm). Convent of the Capuchins, Palma de Mallorca, Spain

benediction. Though the original inspiration may have been drawn from a Lucas Cranach engraving dated 1505 (see p. 104, fig. 55), it is also likely that images were copied from sculptures originating in Seville. This composition is reiterated in representations of the Christ Child as Vanquisher of Death and Demons, stepping on a serpent, with a skull at his feet. An interesting version of this theme in the Huber collection can be seen in the Christ Child at the Column, in which the Child stands and meditates on his own death (see cat. 41). Other interpretations include the Christ Child in the Manger, in which the infant is either seated or recumbent, as in Indo-Portuguese art (cats. 42, 43). Representations of the Good Shepherd in Hispano-Philippine art were inspired by Indo-Portuguese examples. Many of the Catholic saints are depicted, with certain favorites, including John the Evangelist (cat. 55) and saints from religious orders that were active in the Philippines, such as the Augustinians—the first to arrive in the islands—Dominicans, Franciscans, Jesuits, and other less prominent orders, as seen in Indo-Portuguese examples from the Huber collection (cats. 63–66).

Of particular note are representations of Saint Michael the Archangel, who was depicted during the Counter-Reformation as an angelic warrior leading the battle against heresy (see cat. 53). The figure is meant to serve as inspiration to the faithful, often with the inscription *Quis ut Deus* (“Who is like God?”) on his shield, and his lance raised against the serpent of evil. Such sculptures were generally large in format and covered in rich polychromy.

Since the appearance in 1983 of Ferrão's fundamental study of Indo-Portuguese ivory sculpture, numerous subsequent publications have contributed to our understanding of this art form, while those by Fernando Zóbel and Marco Dorta were instrumental in forging a field of art scholarship focused on the Philippines independent of other branches of art history.¹⁶ These contributions opened the way to the study of ivory sculpture, inspiring my own doctoral dissertation and other works.¹⁷ The commemoration in 1992 of the great historical achievements of Spanish and Portuguese navigators led to several publications that have significantly added to the wealth of scholarship on these subjects.¹⁸ The colonial ivories collected by Roberta and Richard Huber offer an opportunity to think anew about the origins, styles, and meanings of these cultural and historical artifacts. It is only apt that these exquisite works of art, which long ago journeyed from the Far East to the Americas and Europe, have now found a home in a North American collection. The so-called Columbian Exchange continues.



FIG. 52. *Christ Child as Savior of the World*, Hispano-Philippine, first half of the seventeenth century. Ivory, h. 22 inches (56 cm). Museum of the Cathedral of Santa María de Mediavilla, Medina de Rioseco, Valladolid, Spain

1 Council of Trent 1848.

2 Jennes 1968.

3 Domingo de Salazar, quoted in Estella Marcos 1984, vol. 1, p. 53: "... Y son tan abiles e ingeniosos que en viendo alguna pieça hecha de oficial de España la sacan muy al propio. . . . Y algunos Niños Jesús que yo e visto en marfil que no se puede hacer cosa más perfecta. Banse proveyendo las Iglesias de las Ymagenes que estos hacen de que antes abia mucha falta y según la abilidad que muestran al retratar las imágenes que bienen de España entiendo que antes de mucho no nos haran falta las que hacen en Flandes." While in this passage Salazar does not acknowledge the influence of Flemish sculptures that arrived in the Philippines, he does confirm the discovery of the Christ Child of Cebu, which was classified by Didier 1973 as having been produced in the Flemish workshops of Mechelens (Malines) in what is now Belgium.

4 Mendes Pinto 1983, p. 251; and Estella Marcos 1984, vol. 2, cat. 730 (*Nuestra Señora del Santísimo Rosario de "La Naval"*).

5 Ferrão de Tavares e Távora 1983.

6 Estella Marcos 2010a, pp. 206–7, cat. 94.

7 Born 1936; and Keil 1938. Works of a secular nature are not dealt with in this essay.

8 Estella Marcos 2010a, pp. 304–9, cat. 174.

9 Ibid., p. 201; see also p. 70, cat. 138 (*Virgin and Child in Majesty*); p. 201 (on the Wierix engraving); pp. 284–85, cat. 153 (*The Good Shepherd*); p. 287 (on iconographic symbolism).

10 See Domingo de Salazar (as cited in note 3 above) and others, including Aduarte 1984, pp. 52–53.

11 See note 3 above.

12 Friar Juan de la Concepción Romero López, *Historia general de Philipinas: Conquistas espirituales y temporales de estos españoles dominios* . . . , 14 vols. (Manila: en la Imp. del Seminario Conciliar de San Carlos, por Agustín de la Rosa y Balagtán, 1788–92), cited in Estella Marcos 1984, vol. 1, p. 52.

13 In 1719 Spain sought a monopoly in trade with Thailand but was denied. Estella Marcos 1984, vol. 1, p. 48.

14 Estella Marcos 2011, p. 117 (with references to other examples).

15 Estella Marcos 2010a, p. 16.

16 Zóbel de Ayala 1958; Zóbel de Ayala 1963; Marco Dorta 1973; Council of Europe 1983; Ferrão de Tavares e Távora 1983; Fundação Calouste Gulbenkian 1991; Couceiro 1993; Morais Santos 1993; Vassallo e Silva 1996; and Dias 2004.

17 Zóbel de Ayala 1963; Marco Dorta 1973; Estella Marcos 1984; and Vassallo e Silva 1996.

18 Estella Marcos 2004; Margarita M. Estella Marcos, in Morales and Pérez-Marín Salvador 2003; and José and Villegas 2004.

36 *Virgin Mary*

Hispano-Philippine

Eighteenth century

Ivory, mounted on a wood base, covered with repoussé and chased silver

Height 14 ¹⁵/₁₆ inches (37.9 cm)

Roberta and Richard Huber Collection

PROVENANCE: Sale, Sotheby's, New York, January 26, 2007, no. 269

ALTHOUGH THE SPECIFIC SUBJECT of this piece is difficult to situate, it is clearly a single female figure with the bearing and garments generally associated with the Virgin. The delicately rendered work does not closely correspond to the most common Hispano-Philippine Marian advocations, or forms, such as the Immaculate Virgin and the Virgin and Child (often associated with Our Lady of the Rosary), and less frequently Our Lady of Guadalupe and Our Lady of Consolation. However, the figure's withdrawn expression is echoed in a Holy Family sculptural group at the parish church of San Francisco Javier in Nuevo Baztán (Madrid), that has been documented as produced in the Philippines in the early eighteenth century.¹ Although it is possible this work once belonged to a group rendering of the Holy Family, there are no distinctive elements or features suggesting it was previously part of such an assemblage.

In this piece the Virgin's oval face is outlined by finely carved locks of hair, parted

in the middle. The long, wavy curls that descend over her back (which presents the classic Hispano-Phillipine sculptural detail of a notch at her waist) are partially covered by a shawl draped around her shoulders. Her downcast eyes and heavy, slightly curved upper eyelids provide an Asiatic accent to her features. Her small mouth subtly suggests a smile, and as in other Hispano-Philippine pieces, her straight nose ends in pronounced nostrils. The Virgin's diminutive hands—the right resting on her robe and the left placed softly over her heart—exhibit the short, cylindrical fingers typical of the Hispano-Philippine school.

The shawl is secured by a round brooch, and extends over the nape of the neck and covers the shoulders, partially obscuring long, undulating curls. Beneath the shawl, her cloak descends in soft folds, winding around her right arm and lifted up slightly by her left forearm. Her tunic is secured at the waist and falls in realistically executed pleats. The various layers of the Virgin's garments

are drawn together at the waist, thus forming a central horizontal line.

The Orientalizing features so characteristic of the Hispano-Philippine school become notably less prominent in later pieces such as this one, particularly those executed after the seventeenth century. The shawl included in this sculpture is also far more common in Indo-Portuguese art of the eighteenth century, and thus further supports the idea that there existed an exchange of works, and possibly even artists, among the Spanish and Portuguese colonies that would intensify over the passage of time.

MMEM

1 Estella Marcos 1984, vol. 1, fig. 293; vol. 2, cat. 673.



37 *Virgin of the Immaculate Conception*

Indo-Portuguese

Seventeenth century

Ivory with polychromy

Height 7 1/2 inches (19.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection; sale, Palácio do Correio Velho, Lisbon, April 20, 2010, no. 53

DEVOTION TO THE VIRGIN MARY was widespread throughout Portugal and Spain, encompassing virtually all realms of society and culture and spreading to their colonies, as attested by the plethora of literary allusions as well as the vast number of artistic representations. Works created in the Spanish and Portuguese colonies follow the typology established by the Western canon, which generally shows the Virgin with her hair uncovered by a veil, wearing a blue cloak, draped across her shoulders, over a white tunic. However, colonial art forms did not always accord with this model and in some cases included minor elements and details from Asian traditions.

This work is of particular interest not only because of its typical Indo-Portuguese characteristics, but also due to its sculptural craftsmanship and as an example of the broad dissemination throughout the Portuguese colonies of the theme of the Virgin of the Immaculate Conception. That image of the Virgin Mary is usually shown with her palms pressed together in prayer, treading upon a serpent, and often aloft on a platform of celestial clouds through which the tips of a crescent moon are seen emerging (see cats. 39, 40). It seems likely that this piece was also once graced by the depiction of a moon.

With its lengthy locks descending over the shoulders in an undulating zigzag, the figure exhibits a somewhat elongated oval face, with a broad forehead, sunken eyes

with polychromed pupils, a straight nose, and a slightly abbreviated mouth. A small pearl necklace adorns the Virgin's neck, and she is clad in a tunic with a neckline bordered by a tiny button motif. The trim of the tunic's lower border is executed in bas-relief, a detail also repeated on the undergarment. The shoulders are graced by a cloak that is held by the right arm and crosses in geometrically arranged folds in front; it is secured at the waist and draped over the left arm. This garment is decorated with a border of small circles, each with an incised point at the center, as well as a series of bead motifs—details typical of Indo-Portuguese pieces. The arms are covered by long sleeves and adorned by a double string of buttons or pearls at the cuffs, which frame her praying hands. The simply rendered vertical pleats of her robe extend to the feet, which are only suggested under the drapery.

The details of the piece faithfully correspond to those traditionally employed by the Indo-Portuguese school, including the treatment of the hair, the rigid or simplistic rendering of pleats and folds, and the narrow eyes, elongated nose, and small mouth. There are various similar examples of Marian figures identified as Indo-Portuguese, notably a piece in João Trindade's collection in Lisbon.¹

The iconography here derives from numerous examples of paintings, engravings,



and sculptures produced in Europe, most importantly during the Counter-Reformation. The defense of the Immaculate Conception—God's way of protecting Mary from Original Sin so that she might be prepared to assume her role as Mother of Christ—was fostered by certain religious orders, notably the Jesuits in Spain. There were also various precedents, such as the writings of John Duns Scotus, although the dogma was not established until the mid-nineteenth century.²

MMEM

- 1 Fundação Calouste Gulbenkian 1991, p. 52, cat. 56.
- 2 Several essays in Anselmi 2008 touch upon this theme.

38 ***Virgin of the Immaculate Conception***

Indo-Portuguese

Late eighteenth century

Ivory with polychromy, polychromed and gilded wood, glass eyes, mounted on carved and gilded wood base

Height 17¹¹/₁₆ inches (45 cm)

Roberta and Richard Huber Collection

PROVENANCE: José Rosa; sale, José Rosa collection, Palácio do Correio Velho, Lisbon, July 19, 2011, no. 233

THIS WORK ACCORDS with traditional seventeenth and eighteenth-century representations of the Virgin of the Immaculate Conception, not only in sculpture but also in painting. Among the great European masters, the Spaniards—particularly Bartolomé Esteban Murillo—were celebrated for their depictions of this subject.

The face of the Virgin here has finely delineated features, with slightly downturned glass eyes, a long nose, and a well-shaped mouth, all combining to convey a contemplative expression. A small veil covers the back of her head, drawing away from her oval-shaped face to reveal a profusion of wavy hair, parted in the middle and tapering off in graceful locks, one of which projects slightly over the right shoulder. The low, round neckline of her long-sleeved tunic reveals a large necklace. The figure is draped in an ample blue mantle, decorated with gold motifs and billowing out in wide, deep folds. One end of the mantle is held under the Virgin's right arm, from where it crosses the front of her body and runs over her left arm. The rendering of the drapery attests to the skill of the artist, who had mastered the baroque play of chiaroscuro in the quest for volume and movement that became lighter and more ethereal at the height of the Rococo age. The back of the figure is rendered with less care and is disproportionately broad.



The polychromy of the work emphasizes the dark tones of the hair and the light reddish tint of the lips. The blue of the mantle is decorated with gilded floral motifs.

Shod in sandals, the figure rests her right foot on the head of a serpent, the image of evil, whose body winds around a globe with a cloud of putto's heads and the two cusps of a crescent moon. This last detail is typical of the iconography of the Virgin of the Immaculate Conception, and alludes to Revelation 12:1: "And a great portent appeared in heaven, a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars." The work rests on a

small, curvilinear wooden base characteristic of the Portuguese art of the time.

Although the generally fine workmanship of this small sculpture may cast doubt on its colonial origins, details that it shares with numerous colonial pieces, such as the less expert rendering of the back, as well as a comparison of the piece with similar examples of peninsular Portuguese origin, identify it as an Indo-Portuguese production.¹

MMEM

1 Estella Marcos 1984, vol. 2, cats. 904–5; for colonial examples of the Mafra school in Portugal, see *ibid.*, cats. 906–12.

39 *Virgin of the Immaculate Conception*

Indo-Portuguese

Seventeenth century

Ivory with polychromy

Height 7 inches (17.8 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Fernando Soares, São Paulo, Brazil, by 2010; purchased from Fernando Soares, August 2010

40 *Virgin of the Immaculate Conception*

Ceylon-Portuguese or Indo-Portuguese (?)

Seventeenth century

Ivory, mounted on modern wood base, with metal halo (modern?)

Height 8 3/8 inches (21.3 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Nóbrega Antiguidades, São Paulo, Brazil, by 2000; purchased from Nóbrega Antiguidades, August 2000

BOTH OF THESE WORKS echo the standard model of the Virgin of the Immaculate Conception, defined by joined hands, a crescent moon, and a terrestrial globe. Sculptures produced in the Portuguese colonies are distinguished by their unique treatment of decorative details on the garments and a lesser degree of craftsmanship in the carving. The serpent of evil so often included in European images is absent from both pieces, but such is the case with many other, more rudimentary representations in colonial art.

The hair of the figure in catalogue 39 is brushed back from the face, falling over the shoulders in long, stiffly rendered waves. The features on the elongated oval face are summarily traced, once again presenting the small sunken eyes, long straight nose, and diminutive mouth typical of Indo-Portuguese carvings. The figure wears a tunic with a broad neckline adorned with a triple row of tiny buttons or pearls. The cloak draped over the figure's back is drawn toward the front, where it falls in rudimentary folds polychromed in red tones, thus contrasting with the ocher of the tunic. The original floral motif on the cloak, possibly restored, has a blue background with a floral pattern in red. The tips of a somewhat crudely rendered crescent moon emerge at the feet from beneath the tunic's vertical pleats, suggesting movement.

The overall style of the work follows the characteristic elements of the Indo-Portuguese school, of which there are numerous similar examples, notably a piece conserved in a private collection in Monterrey, Mexico.¹

The elegant carving of the figure in catalogue 40 exhibits finely rendered hair, parted at the center and falling in long, undulating strands over the shoulders. The broad, clear oval face is marked by small eyes, a short nose, and a tiny mouth. This figure also is covered with a simple tunic with vertical pleats. The frock is held at the waist by what appears to be a corded belt, and bordered at the neckline by a double row of small pearls or buttons and a cameo brooch. The cloak is finished with a border of relief buttons or pearls, and billows delicately over the right side of the tunic, while the opposite edge is draped and held securely by the left arm. At the back the folds of the cloak fall in curvilinear diagonal pleats. The arched and clasped fingers are exquisitely detailed. Dual horns of a crescent moon can be seen emerging from the robes at the figure's feet, which are positioned above a terrestrial globe set upon a base with a denticulated motif.

This piece exhibits an amalgam of stylistic elements generally found not only in Indo-Portuguese sculptures, but also in Ceylon-Portuguese and Hispano-Philippine

works. Mutual influences from these diverse schools became more prevalent over time, and the exchange has served as the basis for assigning a chronology to this piece. The physiognomic features and decorative details—most notably the pearl or button motifs—are in keeping with Indo-Portuguese works, and thus also discount the possibility of a Hispano-Philippine provenance. However, the treatment of the hair in fine, wavy strands, and the relatively loose structure of the pleating and drapery also suggest a Ceylon-Portuguese source. Although there are many Marian images presenting the same treatment of hair and garments, and identified as Indo-Portuguese, there are still doubts as to the exact origin of this sculpture.²

MMEM

¹ Estella Marcos 2010a, p. 160, cat. 127.

² Fundação Calouste Gulbenkian 1991, p. 73, cat. 153, and p. 74, cat. 155.



39



40

Christ Child at the Column

Hispano-Philippine

Late seventeenth century

Ivory with traces of polychromy

Height 11 3/4 inches (29.8 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Francisco Marcos Manzana, Lisbon, by 2005; purchased from Francisco Marcos Manzana through Conchita Romero, Madrid, as agent, May 2005

THIS SCULPTURE is of particular significance not only for its brilliant craftsmanship and originality, but as an example of the problems faced by colonial artists when replicating well-known iconographic types in ivory. Images of the sleeping Christ Child supported by a skull were common, and intended to reflect Saint Thomas Aquinas's concept that Christ's first thought was of his own death.

The figurine depicts the Christ Child standing, his head supported by his right hand and his left resting on a skull set on a simple, cylindrical column. His round face is framed by short, curly hair that has been brushed back and bears faint traces of pigment. The wide, expressive eyes give no hint of pupil or iris, but may at one point have been polychromed. The face is marked by a short, straight nose, a finely carved, half-open mouth, and a dimpled chin. Anatomically quite lifelike, the figure evokes the soft forms of a young child's body. This realism is further highlighted by the natural way the arm is crossed and set on top of the skull, and by the short, chubby legs and diminutive feet, with toes emerging along a single straight line in a configuration commonly referred to, even in colonial times, as "fork toes."

Although this piece presents none of the clear characteristics, such as broad nostrils, that are typically Hispano-Philippine, there are comparable examples of Christ Child figures with documented Hispano-Philippine origin

and chronology, including several dated to the first half of the seventeenth century in the Museo de Santa María de Mediavilla, Medina de Rioseco (Valladolid, Spain).

A significant predecessor of the piece in the Huber collection can be found in a stone relief that shows the infant supported by a tree trunk in the form of a column, bearing a skull in his hands and his feet resting on a terrestrial globe. This decorative work by an unknown artist graces the facade of the city hall in Seville and has been dated to the sixteenth century.¹

Works with related iconography include the archetypal Christ Child of the Passion. Such pieces were modeled on representations of the Christ Child surrounded by symbols of events that preceded the Crucifixion. This theme became prevalent during the Baroque period as a result of its fascination with death and decay.

More closely echoing the composition of the Huber figure, at the convent of the Descalzas Reales in Madrid is a seventeenth-century wood carving from Seville of the Christ Child, with his head supported by his right hand and similarly crossed arms, also supported by a tree trunk. This same convent also houses a Christ Child sculpted from *piedra de huamanga* (fig. 53), a Peruvian alabaster that closely mirrors the composition of the Huber figure, with the exception of a loincloth partially covering the front part of



FIG. 53. *Christ Child at the Column*, Peruvian, seventeenth century. Polychromed Huamanga alabaster, h. 10 inches (25.4 cm). Patrimonio Nacional, Madrid, Convent of the Descalzas Reales

the child, and the position of his right leg on top of a terrestrial globe. The colonial provenance of that piece is particularly interesting since it suggests the extensive dissemination of this image throughout Spain's overseas colonies.²

MEM

1 Recio 2010, p. 265, fig. 2.

2 García Sanz 2010, p. 369, fig. 271; p. 371, fig. 272.



Seated Christ Child

Hispano-Philippine or Indo-Portuguese

Seventeenth century

Ivory with polychromy

Height 12 5/8 inches (32.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Lawrence Pereira, Thiruvananthapuram (Trivandrum), Kerala State, India, by c. 1975; sold to Rodrigo Rivero Lake, Mexico City, c. 1975; purchased from Rodrigo Rivero Lake, June 2008



A SUPERB EXAMPLE of Hispano-Philippine art, this work also exhibits highly original compositional details and skillful anatomical treatment. The fine, dense white ivory, with its tinge of rose tone, is similar to the material generally employed in the Philippines that likely originated in Siam.¹ Although depictions of the seated Christ Child exist in colonial ivory sculpture, this figure is unique for its highly expressive sense of motion, an element generally avoided by artists due to the difficulties of execution.

This Christ Child is distinctive for its rounded features. The head—proportionately quite large in comparison to the diminutive body—is covered with tightly curled hair that has been polychromed in reddish-gold tones, leans slightly to its right, and reveals a broad and unembellished face. The finely painted eyebrows, also executed in the reddish-gold pigment that was so popular in Hispano-Philippine polychromy, frame two large brown eyes, with clearly marked irises and pupils, and somewhat protruding eyelids. The child's short nose displays the typical broad nostrils prevalent in colonial Philippine sculptures,

while the expressive, half-open mouth also shows vestiges of polychromy. Although this piece closely resembles Hispano-Philippine examples in most regards, the treatment of the hair recalls certain Indo-Portuguese pieces, suggesting the possibility of stylistic cross-fertilization.

The plump figure is seated in a somewhat forced posture, with his body leaning to the left in counterpoint to the motion of the head. The weight of the Christ Child is supported by his left hand, which appears to rest upon an object that is now missing. The right arm crosses the stomach, and the index finger and thumb of the right hand meet to form a circle, also suggesting the former presence of an object. The open legs stretch out at an angle, exposing the child's precisely executed anatomical details. The right leg is bent, with the right foot set behind the extended left, while the toes extend from a single horizontal line.

While determining a model for the work is difficult, there are many comparable compositions in the history of Christian art, such as the fascinating and highly symbolic

miniature of the Christ Child with Parrot, which displays an inverted configuration of this Seated Christ Child. Also comparable is a terracotta relief at the Landesmuseum in Mainz that portrays the Christ Child in a similarly inverted yet less reclined stance, holding a cross against his chest in the right hand.² A painting at the convent of the Descalzas Reales in Madrid portrays the seated Christ Child in a composition analogous to that of the Mainz relief, although in that case the figure holds a small bird in its right hand.³ The work in the Huber collection has lost any symbolic elements that might clearly identify it as the Christ Child of the Passion, but the figure displays features situating it within that iconographic tradition.

MMEM

1 Estella Marcos 1984.

2 For both the miniature and the terracotta relief, see Weniger 2010, pp. 169–70, figs. 26 and 27.

3 García Sanz 2010, p. 162, fig. 103.



43 *Christ Child in the Manger*

Hispano-Philippine

Eighteenth century

Ivory with polychromy; metal and precious stones added

Length 7 inches (17.8 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection; sold to Rene Dízon, Manila; consigned to Yamang Katutubo Artifacts and Crafts, Manila, c. 2005; purchased from Yamang Katutubo Artifacts and Crafts, July 2005

THIS SCULPTURE was intended to be a narrative representation of the Nativity—one of the few events from the infancy of Christ mentioned in the Gospels—in which the infant is laid in a manger in the company of Mary and Joseph. The superbly executed face and pronounced ears, with lobes separated from the head, are typical of the Hispano-Philippine school. The eyebrows have been painted in a golden copper tone, a hallmark of this colonial art form, and the heavy eyelids provide an Asiatic touch. The face is also marked by a short nose with broad nostrils, and a finely carved mouth with the hint of a smile. The child's body is realistically defined, accentuating the soft forms of infant anatomy.

The sculpture is given a crown encrusted with precious cabochons, a decorative motif echoed in sumptuous metal swaddling

clothes with valuable stones, and repeated in the sandals. However, these lavish embellishments were later additions; similar decorations, added to figures in the second half of the nineteenth century, can be seen in the robes of Marian sculptures and on tunics adorning images of the Christ Child. The regional origin and date assigned to this work are based on its specific sculptural details and the unique pigments used in the polychromy. The piece resembles a sculpture at the convent of the Descalzas Reales in Madrid (fig. 54).¹

The biblical account of the Nativity was reinvigorated during the Middle Ages by Saint Francis of Assisi, who is credited as the first to create a crèche scene. Medieval saintly visions, such as those of Saint Birgitta of Sweden, further embellished the story by describing images of the Virgin adoring the Christ Child. The depiction assumed more-profound meaning by the late Renaissance and Baroque periods, when the Christ Child was shown in isolation, as in these

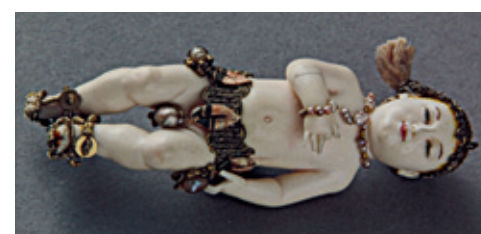


FIG. 54. *Christ Child in the Manger*, Hispano-Philippine, eighteenth century. Ivory with polychromy, with metal (?) and precious stones (?), l. 4 inches (10.5 cm). Patrimonio Nacional, Madrid, Convent of the Descalzas Reales

ivory examples, thereby symbolizing the idea of *kénosis*—the “emptying out,” or voluntary renunciation, by Christ of his divine privileges in favor of human laws, thus opening himself to the defenselessness characteristic of human children.²

MEM

1 García Sanz 2010, p. 279, fig. 191.

2 Ibid., p. 266.

44 **Christ Child as
Salvator Mundi**

Indo-Portuguese

Late seventeenth century

Ivory

Height 6 inches (15.2 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Nóbrega Antiguidades, São Paulo, Brazil, by 2000; purchased from Nóbrega Antiguidades, August 2000

45 **Christ Child as
Salvator Mundi**

Indo-Portuguese

Seventeenth century

Ivory with gilding, polychromy, mounted on carved, painted, and gilded wood base

Height 25 inches (63.5 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Jorge Cruz—Galeria Ilidia Cruz, Lisbon, by 2011; purchased from Jorge Cruz—Galeria Ilidia Cruz, May 2011

THE IMAGE OF CHRIST as Salvator Mundi has its sources in an engraving by Lucas Cranach the Elder that dates from 1510–20 (fig. 55), and provides an exact prototype for these two ivory sculptures.¹ The representation appears related to the feast instituted by Pope Callistus III in 1457, to commemorate victory over the Turks, in which Christ was to be revered as Salvator Mundi (Savior of the World). By the sixteenth century, depictions had become firmly established in Christian iconography. The terrestrial globe, which was often paired with a small cross, was referred to as the *globus cruciger*, or “cross-bearing orb,” and served as a symbol of power.² The evolution of the image of Salvator Mundi was subsequently determined by the particular models used by artists. Inevitably, elements of the Passion were added, leading to the develop-



FIG. 55. Lucas Cranach the Elder (German, c. 1472–1553). *The Infant Christ as Redeemer*, c. 1510–20. Woodcut, 9 5/8 x 6 7/16 inches (24.4 x 16.3 cm). The British Museum, London. © Trustees of the British Museum

ment of a representation that many would refer to as the Christ Child Triumphant, identical to this nude figure (cat. 45) except for the addition of a skull, a cross, or other symbolic elements. Devotion to the Christ Child as Salvator Mundi was particularly fostered by the Jesuits, and sculptures comparable to the example in the Huber collection were extremely common in the Portuguese and Spanish colonies.

This nude figure of the Christ Child is presented standing, his right arm raised, with right index and middle fingers extended in a sign of benediction. The clenched left hand appears to grasp something, perhaps at one time a standard or banner. The figure stands on a terrestrial globe. The head is covered in partly gilt curls rendered to resemble small snails, a distinctive feature of the Indo-Portuguese school. The eyebrows have been polychromed, and the pupils of the eyes have also been highlighted with pigment. The facial features are subtly rendered in comparison to other Indo-Portuguese sculptures, which tend



44

to be less lifelike. The anatomy is also better conceived and far more naturalistic than similar Indo-Portuguese or Goan representations, possibly the result of influence from Hispano-Philippine art. Thus, the figure's anatomy, while generally soft and naturally proportioned, is also marked by somewhat foreshortened legs and diminutive feet.

The regional origin and date for this figure are clear, as there are many comparable examples. The resemblance of the piece to



another in the collection of Joaquin Torres of Porto is so striking that had the Huber example not lost some of the pigment on the terrestrial globe, it might be taken for the same work.³ Immediate antecedents are Flemish wood carvings based on this theme, referred to as Mechelens due to the extensive production of wood sculpture in that city (also known as Malines). According to documents dating to the early sixteenth century, a large number of crates containing Christ Child sculptures of various sizes were shipped to the huge market of Medina del Campo (Burgos, Spain).⁴ Hispano-Philippine artists achieved historic valorization when the iconographic subject was used by Juan Martínez Montañés for his famed sculpture of the Christ Child at the cathedral in Seville (fig. 56). The images from the Philippines in fact bear far greater similarities to Montañés's work than to the

Flemish ones previously thought to serve as models.

Of special interest with regard to colonial schools of sculpture is the discovery in the Philippines of a comparable figurine from Mechelen, which was evidently carried by Magellan on his voyage around the world and rediscovered by the Spanish conquistador Miguel López de Legazpi in 1565. It has been venerated ever since as the Holy Child of Cebu and the patron of the Philippine Church. An inventory dating from 1511 details the holdings of the church of Cochin (then a Portuguese colony), and includes the description of a small case containing a representation that completely coincides with the Holy Child of Cebu.⁵

The adolescent Christ Child presented here (cat. 44) is adorned with schematically rendered, snail-shaped curls framing a full face and broad forehead, unexpressive eyes

set quite far apart, a straight nose, and a mouth featuring a protruding lower lip. The erect figure bears the typical stance of the Salvator Mundi, and is clad in a short tunic with pronounced rectilinear pleats drawn together at the waist by a cord-like belt, and adorned in the front with a simple flower motif. The diagonal draping of the tunic vaguely suggests the figure's anatomy, and the borders bear an indented motif typical of the Indo-Portuguese school. The right hand is extended and apparently grasped a standard at one time, while the left hand holds a globe above the folds of the cloak's end. Short, rigid legs rise above a conical base adorned with a simple, voluted-leaf motif typical of Portuguese colonial work produced in India.

The carving can be dated to the late seventeenth century, based on similar examples crafted by the Indo-Portuguese school (fig. 57). While the piece fits within the iconography of the Salvator Mundi, the image of the Christ Child as an adolescent clad in a tunic sets it apart formally from most other works presenting the same theme. Despite these particular anomalies, many similar examples have been found, all of which recall standard representations of the Christ Child as the Good Shepherd (see cats. 46–48).⁶

MMEM



FIG. 56. Juan Martínez Montañés (Spanish, 1568–1649). *Christ Child*, 1606–7, polychromed wood, h. 31 1/2 inches (80 cm). Arch-confraternity of the Holy Sacrament, Cathedral of Seville, Spain



FIG. 57. *Christ Child as Salvator Mundi*, Indo-Portuguese, seventeenth century. Ivory, h. 7 1/16 inches (18 cm). Collection of Celso Correia Teles, Lisbon

- 1 Mâle 1932; Geisberg and Strauss 1974; and Estella Marcos 2010b, pp. 364–65, fig. 2.
- 2 García Sanz 2010, chap. 4, pp. 211ff., treats this iconography in detail.
- 3 Fundação Calouste Gulbenkian 1991, p. 120, cat. 307.
- 4 Serck 2010.
- 5 Estella Marcos 2010a, p. 15.
- 6 Fundação Calouste Gulbenkian 1991, p. 129, cat. 340. This work may have been part of the Portuguese collection of Celso Correia Teles.



46 **Christ Child as the Good Shepherd**

Ceylon-Portuguese

Seventeenth century

Ivory with polychromy

Length 11 inches (27.9 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection, US; with a dealer, Washington, DC, early 1970s; sold to David Kamansky, Washington, DC, and Pasadena, early 1970s; his sale, Christie's, New York, September 15–16, 2011, no. 1283

EXHIBITED: *Collector's Choice*, Pacific Asia Museum, Pasadena, CA, May–November 1979

PUBLISHED: Bartholomew 1986, pp. 27–28, cat. 56 (illus.)

INDO-PORTUGUESE IVORY ART can be divided into two schools, each with its own distinguishing features. The work carved by Ceylon-Portuguese artists is far more naturalistic and employs a finer, more brilliantly white material than Portuguese colonial counterparts in Goa and elsewhere in India. Work produced by the Ceylon-Portuguese school also exhibits a greater level of expressive intensity—particularly given the austerity of much colonial artwork—in addition to greater knowledge and skill in the art of carving, especially in the suggestion of movement, as can be seen in this figure. The image of the lamb is also more expertly handled here than

in representations one might find along the bases of other Good Shepherd figures.¹

In this example the recumbent Christ Child pets a lamb, and his long, oval face is set off by the stylized polychromed curls typical of work produced in the Portuguese colonies of India. The closed eyes appear Asiatic, especially given the double curve outlining the eyelids. The nose is straight and long, and the finely executed mouth displays thin lips.

The position of the body is unique among known figures depicting this theme. The head is supported by a folded right arm, which is symmetrically mirrored by the left. The long fingers of the left hand, all of nearly the same length, caress a small, beautifully executed lamb resembling the fawns that often graced relief carvings on Ceylon-Portuguese jewel boxes. The child is partially covered by a polychromed tunic, left open in the front to expose much of the torso and one leg, while also accentuating an overall impression of relaxed calm.

It has been suggested that the figure is meant to portray a young Saint John the Baptist, whose images were quite often similar to those of the Christ Child. John the Baptist, however, is not generally shown petting a lamb but rather pointing to it, as in various sculptures at the convent of the Descalzas Reales in Madrid.²

Thematically, this work is also tied to depictions of the Christ Child of the Passion, often shown as asleep in the presence of various symbols of the Passion, or accompanied simply by a skull.

MEM

¹ The piece is analogous to other works classified by art historians as Ceylon-Portuguese. One example, however, from the J. B. M. Collection in Lisbon, has been identified as seventeenth-century Sino-Portuguese and bears all the characteristics of the Ceylon-Portuguese school. Fundação Calouste Gulbenkian 1991, p. 96, cat. 236.

² García Sanz 2010, pp. 435–51.

47

Christ Child as the Good Shepherd

Indo-Portuguese

Seventeenth century

Ivory with traces of polychromy

Height 4 1/4 inches (10.8 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Nóbrega Antiguidades, São Paulo, Brazil, by 2000; purchased from Nóbrega Antiguidades, New York, August 2000

THE SPECIFIC ICONOGRAPHY of this work has been considered from a range of different critical perspectives, largely due to the crossed position of the legs, which is seen as typically Asian. Some scholars have suggested that the configuration represents a Christian interpretation of Buddha meditating beneath the Bodhi tree. More recently, however, it has been viewed as an interpretative variant of the figure of Christ the Good Shepherd.¹

The Christ figure in catalogue 47 is distinguished by a head gently cupped in the right hand, as well as a long, oval face that displays closed eyes with heavy lids beneath high, arched eyebrows, a long, beautifully defined nose, and a thick-lipped mouth. The young face is framed by symmetrical curls that bear vestiges of gold polychromy. The figure is cloaked in a long-sleeved tunic that extends to the knees and is fastened along a front border and held in place with a cord at the waist. Diamond crosshatching on the tunic suggests sheepskin. The right arm rests on a gourd for carrying water, just beneath the elbow, and in his left hand the child grasps a lamb. This work is missing the original base, which would generally consist of a somewhat elevated pyramid with scenes from the childhood of Christ on its steps, or with a symbolic scene, such as sheep drinking from a spring at the apex of the pyramid (see p. 90, fig. 46). Clearly Indo-

48

Christ Child as the Good Shepherd

Indo-Portuguese

Seventeenth century

Ivory

Height 6 1/2 inches (16.5 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Renee e Daniel Sasson Antiguidades Ltda, São Paulo, Brazil, by 1998; purchased from Renee e Daniel Sasson Antiguidades Ltda, July 1998

Portuguese based on these characteristics, the piece is an especially fine example due to the skillful rendering of the eyes and mouth.

The composition is obviously Portuguese in origin, given how little the defining elements of Good Shepherd images changed over the course of the sixteenth and seventeenth centuries. Because of their devotional use, the depictions assumed the nature of true religious icons. In those instances where the theme found its way into Hispano-Philippine sculptures, the most minute details were thus preserved out of veneration, and only the superior quality of the ivory used by that school distinguishes their works from Indo-Portuguese counterparts.

A possible source for the image may be found in engravings created by the Wierix family, Flemish artists who were active in the late sixteenth and early seventeenth centuries and whose prints were widely distributed in the Spanish and Portuguese colonies. The engraving that most likely served as a model shows the Christ Child within a Sacred Heart, his head inclined as if meditating, bearing a globe in his hands and positioned with his legs crossed, as in ivory figures of this type.²

The second example (cat. 48) recalls the work described above, with the exception of its dimensions and the lamb carried on the left shoulder. The color is also different,

possibly owing to the use of another type of ivory. It is known that the more oily Indian ivories darkened over time to appear almost brown, taking on a color similar to certain kinds of wood.

Countless examples of this composition of the Good Shepherd are known to exist, differing only in the size or degree of delicacy employed in their carving. Very few, such as the figure in catalogue 48, show any other kind of variation.

MMEM

¹ "I am the good shepherd; I know my own and my own know me" (John 10:14); see also Ezek. 34:15. This typical Indo-Portuguese image of the Good Shepherd is generally associated with Saint Francis Xavier. Although the depiction in the basilica of Saint Francis Xavier in Javier (Navarre, Spain) was said to have been a gift of the saint himself, it was in fact sent years after his death; other examples in both Portugal and Spain, however, may date to an earlier time. Estella Marcos 1984, vol. 1, pp. 135ff.; vol. 2, cat. 563.

² See Mauquoy-Hendricks 1978, pp. 57, 62, cat. 479 (*Infantia*).



47



48

49 **Christ Crucified**

Ceylon-Portuguese

Seventeenth century

Ivory with polychromy

Height 10 1/2 inches (26.7 cm)

Roberta and Richard Huber Collection

PROVENANCE: Francisco Hipólito Raposo; Raposo family; their sale, Palácio do Correio Velho, Lisbon, July 7, 2010, no. 214

50 **Christ Crucified**

Ceylon-Portuguese

Seventeenth century

Ivory with polychromy

Height 18 inches (45.7 cm)

Roberta and Richard Huber Collection

PROVENANCE: With São Roque Antiguidades, Lisbon, by 2011; purchased from São Roque Antiguidades, May 2011

51 **Christ Crucified**

Ceylon-Portuguese

Eighteenth century

Ivory with polychromy

Height 11 7/16 inches (29 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Mexico City; with a dealer, California; sold to James Caswell-Historia, Santa Monica, CA, by 2004; purchased from James Caswell-Historia, September 8, 2004

IN CHRISTIANITY the Crucifixion represents the culminating point in the redemption of humanity through Christ, and thus forms the very nucleus of Christian dogma. According to Catholic liturgy, an image of the Crucifixion must be present during Mass, with the recommendation that it be made only of the noblest materials. Each of these three works from the Huber collection was originally affixed to a wooden cross. Their compositions echo those of comparable dead or dying



49

Christs by European sculptors in which the head inclines directly over the chest or one of the shoulders, the eyes are generally completely shut, and the arms are extended in a roughly horizontal position. Identification of models is complicated because of their similarity. Possible sources may show subtle differences in the position of the head or in the rendering of facial expression, alluding to Christ's last words, known as the *Consummation est*: "When Jesus had received the vinegar, he said, 'It is finished'; and he bowed his head and gave up his spirit" (John 19:30).

The gaunt, oval head of the Christ figure above (cat. 49) is framed by fine strands of hair arranged in bands and parted down the middle, with one undulating lock draping over the right shoulder. The eyes are deeply

sunken in their sockets. Beneath an aquiline nose, the diminutive mouth is almost entirely obscured by a drooping mustache, and the angular, pointed beard further exaggerates the elongated appearance of the face. The anatomy is quite schematic, but the carving reveals subtle craftsmanship, displaying a nearly nude torso bearing only a simple loincloth with a knotted waistband that drapes in pleats to the right side of the figure. Long, thin arms are elevated above the horizontal position; the left outstretched hand is damaged. Long, thin legs extend downward and are secured through the feet with a single nail. Some polychromy still remains on the piece, most notably dark brown pigment on the hair and beard, and very faint red to indicate the blood of Christ's wounds. This figure repeats many



features established in Ceylon-Portuguese depictions, including the anatomical appearance and structure, the texture of the hair, and the specific approach to carving the ivory. The model for this piece was the *Christ of Varazze*, sculpted in Goa sometime prior to 1646.¹

The figure in catalogue 50 exhibits an exquisitely rendered face with lightly shut eyes that have been given an Asiatic appearance by a double curve on the upper eyelids. The straight nose exhibits pronounced nostrils, and the expressive mouth is beautifully executed. The fine, limp hair is drawn back, with two wavy locks draping over the shoulders toward the chest; the rest, finished in highly defined waves and curls, falls over the upper back. The somewhat stylized anatomy displays the exaggerated ribcage typical of images of the Crucifixion. The long, muscular arms are almost entirely horizontal, and perhaps were devised merely as an adaptation to the shape of the cross, while the fingers curl into the palms. The short, thick legs are bound at the feet by a single nail, and the toes extend from a straight line. Treated here in apron form, with almost geometric horizontal pleating, the traditional loincloth is secured by a rigidly rendered knot, and undulates over the back. This carving also follows the general features of the *Christ of Varazze* but additionally shows the influence of the Hispano-Philippine school in the rendering of the eyelids and nostrils. This relationship may be explained by the geographic proximity of these colonies, as well as the mobility of the religious orders. Political circumstances may also have played a part in artistic exchange. Although Portuguese navigational routes were highly enforced and Spain was not allowed access, Portugal and its colonies belonged to the Spanish Crown between 1580 and 1640.

The third example (cat. 51) illustrates the progressive Westernization of style that occurred in Spanish and Portuguese colonial art. Native artists were not initially accustomed to sculpting these sorts of images, and would thus provide their own Orientalizing interpretations, or produce overly schematic renderings of the subject matter. Bound by ecclesiastical rules that dictated iconography related to Church dogma, artists would even-



51

tually assimilate European norms, especially by reproducing images imported into the colonies, generally in the form of engravings. This Christ figure serves as an outstanding example of that practice, particularly in its masterly rendering of anatomy and in the dramatic way in which light and shadow, movement and volume are suggested by folds in the loincloth. However, there are still many Ceylon-Portuguese traces evident in this piece, particularly in the treatment of the face and hair. With its head inclined directly over its chest, the figure exhibits gaunt cheeks, sunken eyes, a long nose, and an abbreviated mouth above a small, pointed beard. The anatomy is strikingly defined, with a great deal of the actual torso exposed since the skillfully rendered loincloth is draped below the waistline. Elegant, long arms are raised slightly above the horizontal position and

extend to outstretched hands. The legs exhibit equally brilliant attention to detail. There are numerous European works from the Baroque period with similarly dramatic representations of Christ's loincloth, with its simple knot, although no other such work has been identified among colonial pieces.²

MMEM

1 There are many known examples from Portuguese colonies in Asia, including an excellent example in the Lisbon collection of Francisco Hipólito Raposo. Estella Marcos 1984, vol. 2, cat. 807; and Fundação Calouste Gulbenkian 1991, p. 147, cat. 398.

2 The stylistic differences between ivories produced in Europe during the seventeenth century and this piece are apparent. Nonetheless, a work by the French artist Jean Guillermin (1622–1699) exhibits essentially the same composition. Bidault and Jacquot 1972, pp. 73–84 (illustration of Christ by Guillermin on p. 80).

52

Pietà

Indo-Portuguese

Eighteenth century

Ivory with gilding

Height 7 1/2 inches (19.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Jorge Cruz—Galeria Ilidia Cruz, Lisbon, by 2012; purchased from Jorge Cruz—Galeria Ilidia Cruz, January 2012

EXHIBITED: *Angra, a Terceira e os Açores: Nas rotas da Índia e das Américas*, Museu Angra do Heroísmo, Portugal, 1999

PUBLISHED: Martins 1999, p. 18 (illus.)



THE SUBJECT of the Lamentation of the Virgin Mary over the crucified body of Christ was treated at an early date in Christian art, and these two figures often dominated narrative compositions depicting his burial. In this piece the Virgin is seated on a pile of rocks, holding the dead body of Christ on her knees. She wears a mantle with a narrow border of pointed ovals, and locks of her hair fall in zigzags to her shoulders. The eyes, under prominent eyelids, lack irises, which were perhaps originally painted in. Her long nose is set in a wide, rounded face, above lips with the corners turned slightly downward, expressing her sorrow. With his head of smoothed-back hair, the figure of Christ reclines backward on the Virgin's lap. His body is only partially covered by the

loincloth, held in place with a cord and an ornamental knot on his proper right side. His right arm hangs down along the folds of the Virgin's garment, while his left arm rests on hers. Christ's legs, disproportionately long and bent in a right angle, lend drama to the composition, with its slightly rough-hewn workmanship. The hems of the Virgin's tunic and another garment underneath are adorned with the same detailed border as the mantle. On the back of the sculpture, the only carved elements are the Virgin's head, covered by the mantle, and an area for some type of support on the seat of rocks.

The Indo-Portuguese character of the piece is evident from the rendering of the hair and the figure of the dead Christ, which recalls numerous other examples depicting

his body taken down from the Cross. The date of the piece has been determined by the way the loincloth is drawn together with a rope to expose the hips, and by its decorative border, which differs from the openwork embroidery typical of seventeenth-century garments. A later date is also supported by this work's stylistic similarity to groups of sculpted figures produced in the eighteenth-century Indo-Portuguese school illustrating the Education of the Virgin Mary.¹

MMEM

¹ Fundação Calouste Gulbenkian 1991, figs. 12–19.

53 *Saint Michael the Archangel*

Hispano-Philippine (?)

Nineteenth century

Ivory with polychromy, mounted on modern wood base

Height 45 inches (114.3 cm)

Roberta and Richard Huber Collection

Provenance: Private collection, Germany; art market, Europe; sold to Harris Lindsay Ltd., London, by 2006; purchased from Harris Lindsay Ltd., July 2006

THIS FIGURE is emblematic of the profound importance of Saint Michael the Archangel within Catholic iconography. The veneration of the saint gained particular importance during the Counter-Reformation as defender of the faith against heresy. He was the champion of the fight against Lucifer's rebellion, the beautiful angel who rose up against his creator, and Michael enjoyed special devotion within the Hispano-Philippine school, where his portrayals can be spectacular.

This exceptional sculpture of the saint slaying the serpent of evil depicts Michael wearing a helmet with beautifully windswept plumes, accentuating the warrior-like character of the archangel in his battle against Lucifer. The large eyes, with brown-toned polychromed pupils, are cast downward; the straight nose has slightly accentuated nostrils; and the finely carved mouth hints at a smile. The earlobes are visible beneath realistically rendered curls of hair that flow from beneath a tight-fitting helmet. Michael wears a small necklace and is clad in a low-cut breastplate fitted to the shoulders, revealing prominent pectorals. The breastplate adheres to the hips, forming frontal curves that accentuate the realistic folds of a knee-length undergarment, the sleeves of which appear from beneath the breastplate and fan across the upper arms. With the right arm lowered and the left raised, Michael wields a lance

that is being plunged into the mouth of the dragon at his feet. Tall Roman-style boots end in sandals, exposing the feet.

Roughly carved wings extend outward from the figure's back and curve prominently toward the front. The evil serpent slain by the archangel is portrayed at his feet as a dragon-like creature rendered in Asiatic style. The beast tilts its head back toward Michael, and its grotesque, scaly body extends to a long, upward-coiling tail. The entire figure is polychromed, with golden tones in the hair, a faint hint of red in the lips, and red, golden, and copper tones in the garments. The dragon is given a dark green pigment that coincides with Asian aesthetics and accentuates the desired horrific effect.

Identification of this sculpture's origin has presented certain problems, since it is a unique composition for the figure of Saint Michael among those found in either European or colonial art. Although many of the features suggest a European model, upon closer examination the piece reveals details utterly foreign to Western art but consistent with what is known of the Hispano-Philippine school—such as Michael's wings, the rough formation of his back, and above all the dragon at his feet, which is similar to one portrayed on an image of the Immaculate Virgin conserved in a private collection in Monterrey.¹ An attempt has been made to determine the Philippine

predecessors of the Monterrey example,² and such study may support attribution of the Huber sculpture of Michael to the very late Hispano-Philippine school, at a time when European influence was firmly established on the islands and local artists were even traveling to Spain to train at the Academia de Bellas Artes de San Fernando in Madrid. In addition, the dragon stylistically and formally resembles that at the feet of Saint William of Aquitaine in the chapel devoted to him in the Augustinian monastery in Manila,³ as well as a much-contested alabaster figure of Saint Michael also conserved there (the latter has at times been considered European).⁴ These factors support the provenance of the sculpture in the Huber collection as the Philippines at a time when the islands still belonged to Spain.

MEM

1 Estella Marcos 2010a, pp. 288–89, cat. 137.

2 José and Villegas 2004, pp. 109–10.

3 Zóbel de Ayala 1963.

4 Pedro García Galende, in Morales and Pérez-Marín Salvador 2003, cat. 177.



54 *Saint Joseph*

Indo-Portuguese, with Hispano-Philippine influences

Eighteenth century

Ivory with polychromy, carved and gilded wood, glass eyes, mounted on carved and gilded wood base

Height 18 5/8 inches (47.3 cm), base 5 3/4 x 11 x 11 inches (14.6 x 27.9 x 27.9 cm)

Roberta and Richard Huber Collection

PROVENANCE: José Rosa; sale, José Rosa collection, Palácio do Correio Velho, Lisbon, July 19, 2011, no. 110

THE DEPICTION of this figure is based on the Biblical story of the Flight into Egypt (see cat. 7), in which Joseph is enjoined by the angel to “rise, take the child and his mother, and flee to Egypt” (Matthew 2:13). This brief passage is developed more fully in the New Testament apocrypha—for example, in the Gospel of Pseudo-Matthew—which add color to the journey of the Holy Family through numerous episodes and as a result were widely used as sources for artistic subjects. Here, the saint is represented in the simple attire of a pilgrim, as in many other examples of the same figure.¹ While the attire corresponds to that of Saint James the Greater, also known as Saint James the Pilgrim, the latter is usually represented as a younger man, with a full head of hair and holding a book that identifies him as one of the Apostles (see cat. 56).

The Indo-Portuguese school often combined wood and ivory in sculptures in the eighteenth century, perhaps owing to a scarcity of ivory, or perhaps to provide a contrast to the ivory with polychromed wood. The head of this figure is finely rendered, with a tuft of hair in the middle of an otherwise bald pate and smooth locks curling down the sides. The eyebrows are painted a copper brown, and the glass eyes are turned downward from beneath prominent eyelids

outlined with the same color as the eyebrows. Under a long, pointed nose, the figure’s mustache and forked beard merge around a carefully delineated mouth.

The figure wears a short tunic buttoned up the center and attached at the waist with a simple cord. The stiff folds of the skirt are decorated above the hem with a golden border. The ivory legs are shod in calf-high boots with the tops turned down, in the fashion of the seventeenth century. A short cape is draped over the tunic, falling away from the body in straight vertical lines. The right arm is raised in a gesture of benediction, while

the left hand is closed as if to grip a pilgrim’s staff. The figure stands on a rectangular base decorated with floral reliefs.

The piece belongs to the Indo-Portuguese school but reflects Hispano-Philippine influences in both the rendering of the eyelids and the copper-red color of the eyelashes.

MMEM

¹ See Ferrão de Tavares e Távora 1983, cats. 189–93.



55

Saint John the Evangelist (from a Calvary Group)

Indo-Portuguese

Seventeenth century

Ivory with polychromy

Height 4 1/2 inches (11.4 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Héctor Pérez, Buenos Aires, by 2002; purchased from Héctor Pérez, May 2002



FIG. 58. *John the Evangelist at Calvary*, Indo-Portuguese, seventeenth century. Ivory, h. 8 5/8 inches (21.8 cm). Collection of Celso Correia Teles, Lisbon

THE VENERATION of Saint John the Evangelist is long-standing, since he is one of the Apostles most closely associated with Jesus in the Gospels. The figure is directly associated with the Calvary in remembrance of Christ's words when he entrusts John with caring for his mother: "And from that hour the disciple took her to his own home" (John 19:27). A Calvary group would have included Christ Crucified, the grieving Virgin Mary, and Saint John, as well as other figures, such as Mary Magdalene.

John the Evangelist is generally portrayed with a book in his hand, as a symbol of the Apostles, and sometimes, as here, with his right hand extended over the chest, grief-stricken, to suggest his association with the Virgin on Calvary (fig. 58). Although there are few defining features in this work, the figure's youthfulness and the book, as well as the abundance of comparable examples identified with this avocation, support the identification.

With his head tilted slightly to the right, the saint features a short mane of rather



crudely carved locks of hair. The figure has small, downcast eyes with polychromed pupils and a long nose over an impassive mouth. It is clad in a tunic fastened at the waist, with straight pleats and a split collar. The right hand extends its short cylindrical fingers over the heart, while a cloak drapes over the left arm and the left hand carries a book. At the feet, the small pleats of the tunic reveal the tips of shoes.

MMEM

Apostle (Saint James the Greater?)

Indo-Portuguese, with Hispano-Philippine influences

Seventeenth century

Ivory with polychromy, mounted on modern wood base

Height 6 7/8 inches (17 cm)

Roberta and Richard Huber Collection

PROVENANCE: Noronha family, Condes dos Arcos; Noronha family sale, Palácio do Correio Velho, Lisbon, April 20, 2010, no. 45

WITH A DENSE HEAD OF HAIR clinging to the forehead in tight curls, this figure also displays painted eyebrows forming an arch above eyes with polychromed pupils under highly detailed eyelids. The figure has a straight, long nose, and the mouth, which has been colored red, appears below a mustache with long ends that extend into a short, cleft beard. Large earlobes are prominently visible over the short hair.

The image is clad in a tunic with smooth, sharply defined pleats. It is fastened at the waist by a narrow golden band and trimmed at the bottom edge by a similar border. Resting over the shoulders is a short cloak, secured at the neck by a small, round clasp and decorated in the same manner as the tunic; the cloak is held in the center by a schematically carved left hand with short, cylindrical fingers. The ruffles of this garment form wavy folds to the right, while on the left they gather into a curious sunken curve that appears to be almost a decorative detail. The figure holds a large book under



FIG. 59. *Saint Thomas*, Indo-Portuguese with Ceylon-Portuguese influence, seventeenth century. Ivory with gilding and polychromy, h. 7 1/4 inches (18.5 cm). Private collection, Monterrey, Mexico

its left arm. Based on the figure's attire and the book he carries, it has been suggested that the work portrays an apostle, but a more specific iconography is uncertain, as there are no distinguishing symbols. Suspended from the figure's neck at the back is a pilgrim's hat, which has suggested an identification with Saint James the Apostle, who on occasion is depicted with this feature.

Overall the work resembles examples produced by Indo-Portuguese artists, but there are details, such as the formation of the eyelids, that are notably foreign to that style. Artistic exchanges among the Portuguese and Spanish colonies grew for many reasons,



including political ones, thus favoring the mutual stylistic influences of these small, readily transportable ivory pieces. The mobility of religious orders also encouraged such exchanges, as the Church was the principal promoter of religious sculpture for instruction in the distant colonies of Asia.

This work has many parallels to the apostolic figures in a magnificent altar identified as Indo-Portuguese with Ceylon-Portuguese influences (fig. 59), due to certain characteristic details found on the crucifix. However, Philippine influences are also observed in many of the figures in the altar, including the Apostles.¹

MMEM

¹ Estella Marcos 2010a, pp. 304–9, cat. 174.

57

Saint Barbara

Indo-Portuguese

Eighteenth century

Ivory with polychromy, polychromed and gilded wood, glass eyes, mounted on carved and gilded wood base

Height 12 3/16 inches (31 cm)

Roberta and Richard Huber Collection

PROVENANCE: José Rosa; sale, José Rosa collection, Palácio do Correio Velho, Lisbon, July 19, 2011, no. 114



THE LIFE OF SAINT BARBARA, as narrated with medieval charm at the end of the thirteenth century in Voragine's *Golden Legend*, continued to be accepted by the more rationalist spirit of the Counter-Reformation.¹ Barbara's wealthy father, Dioscuros of Nicomedia, confined her in a tower, equipped through her own intervention with three small windows that symbolized the Holy Trinity. Having studied and embraced Christianity, she was baptized, but her father refused to accept her conversion. Denouncing his daughter, Dioscuros executed Barbara by his own hand, but he too died at the very moment of her martyrdom, struck by lightning as a punishment from God. The book and the

tower clearly refer to events in the saint's life, and are the most common attributes of her iconography.

The hair of this skillfully rendered figure is pulled back from her face, around the ears, and secured at her nape with a ribbon and bow. Under a broad forehead and eyebrows painted copper brown, two glass eyes are partially concealed behind prominent eyelids, above a long nose and a small red mouth.

The figure is attired in a long blue tunic with gold motifs that emerges from the ample skirts of a shorter green tunic richly decorated with gold details. The sleeves of the outer tunic are drawn up along the arms and attached with a brooch, revealing the

blue sleeves of the tunic below. A lavish red cape, imprinted with curving gold motifs, drapes around the rather large proportions of the saint's back, diagonally crosses the upper tunic, and is caught up by the figure's left arm. The saint's left hand, with its long, coarse fingers, holds a book, upon which rests a rectilinear tower with a tiny door and three windows. Both the book and the tower are carved in ivory. The figure's right hand probably once held a palm leaf, a symbol of martyrdom.

MMEM

¹ Réau 1996–2000, vol. 3 (1997), s.v. "Barbara."

58 ***Saint Anthony of Padua***

Indo-Portuguese, with Hispano-Philippine influences

Seventeenth century

Ivory, wood

Height 8 inches (20.3 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Nóbrega Antiguidades, São Paulo, Brazil, by 2000; purchased from Nóbrega Antiguidades, August 2000

IN BOTH Portuguese and Spanish colonial art, there are numerous depictions of saints in virtually all their various forms, or advocations, each of which had its own image. Apart from biblical figures, most notably those of the New Testament, there is an abundance of figures defined in the Catholic saints' calendar. The religious orders that ministered in the Far East encouraged the veneration of saints, thus explaining the great number of sculptures portraying Franciscans, Dominicans, Augustinians, and Jesuits. The veneration of Anthony of Padua was widespread in the colonies, especially in the Portuguese area, since the saint was born in Lisbon and is sometimes referred to as Saint Anthony of Lisbon. Numerous colonial sculptures of this particular saint have facilitated identification of the work's subject due to various distinguishing elements, including the brown habit, the position of the arm holding a book, and the youthful appearance of the model (fig. 60).

A renowned preacher, Anthony of Padua is always shown as young and beardless, and with a prominent monastic tonsure. The head and hands of this figure are made of ivory, and the body of wood. The typical round, tonsured head is distinguished here by three concisely executed tufts of hair. The figure has eyes with heavy eyelids, a short nose, a small pursed, but faintly smiling mouth, and prominent earlobes. The saint



FIG. 60. *Saint Anthony and the Christ Child*, Indo-Portuguese, seventeenth century. Ivory, wood, gilded and painted, h. 13 inches (33 cm). Collection of Irmãos Alcino e Lília Gómez Oliveira, Vila Nova de Gaia, Portugal

is clad in a midlength cloak fastened at the neck. Held open by the arms, the cloak reveals a brown tunic with a wide upper border that descends in cylindrical pleats and is tied at the waist by a knotted Franciscan cord. The left hand holds a book, which in most other examples supports a small figure of the Christ Child, perhaps lost on this sculpture. The right hand is clenched as if to hold the lily that accompanies other portrayals of Anthony of Padua. Based on the treatment of the hair and drapery, this work was clearly produced by the Indo-Portuguese school, although certain features—such as the heavy eyelids—reveal some influence of the Hispano-Philippine school.

MMEM



59 *Saint Anthony of Padua*

Indo-Portuguese, with Hispano-Philippine influences

Late eighteenth century

Ivory with polychromy, polychromed and gilded wood, mounted on carved and gilded base

Height 14 ⁹/₁₆ inches (37 cm)

Roberta and Richard Huber Collection

PROVENANCE: José Rosa; sale, José Rosa collection, Palácio do Correio Velho, Lisbon, July 19, 2011, no. 113

THE VENERATION of Saint Anthony of Padua was widespread in the Portuguese colonies, as indicated by the large number of representations made of him in different materials, including ivory or, in this case, ivory and wood. His most common iconographic attributes are the Franciscan habit, a book, and the Christ Child (see p. 120, fig. 60).

With his full monk's tonsure, large eyes beneath prominent eyelids, long, straight nose, and small, smiling mouth, the saint turns his head to the Christ Child, seated on a book in Anthony's right hand. The saint wears the habit of the Franciscan order, with a small collar at the neck extending down his back to his waist, and forming an angle with the hood of the habit. The carefully rendered folds of the tunic are bound by a cord with three knots, symbolizing the three vows of the order: obedience, chastity, and poverty. The skirt of the tunic is drawn up under the saint's right arm in a diagonal rhythm that accentuates a sense of movement—already suggested by the tilt of the head—and offers a glimpse of another tunic underneath. Both the habit and the collar are decorated with gold motifs, rich details that artists allowed themselves in Spanish and Portuguese colonial possessions but that are seldom seen in European work. The figure is shod in sandals, as was usual in the depiction of Franciscan friars.



The book in the saint's right hand symbolizes his knowledge, while the figure of the Christ Child alludes to one of Anthony's visions. Both figures are rendered with care, and the saint's bearing, the treatment of the hair, and the anatomical accuracy all attest to the skill of the artist. The figure of the saint may have originally held a lily, a symbol that often accompanies Anthony's representation. He stands on a typical wooden pedestal with multiple contours and *rocaille* decoration, a shell-like element typical of art produced in the Portuguese colonies during the eighteenth century.

As is the case with catalogue 58, this piece belongs to the Indo-Portuguese school while it also reflects Hispano-Philippine influences in the rendering of Anthony's eyes and the figure of the Christ Child. This mixture of styles can be found in other Portuguese colonial ivories of the late eighteenth century, when interchanges between the two schools were most frequent.¹

MMEM

¹ See, for example, the masterful *Saint Anthony of Padua* discussed in Ferrão de Tavares e Távora 1983, cat. 211.

60

Franciscan Saint (Francis or Anthony of Padua?)

Indo-Portuguese

Late eighteenth century

Ivory with polychromy, wood, glass eyes, mounted on wood base, with metal halo (modern?)

Height 12 inches (30.5 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Héctor Pérez, Buenos Aires, by 2002; purchased from Héctor Pérez, March 2002

THE HEAD ON THIS exquisitely executed figure is capped by highly stylized, perfectly symmetrical curls, technically reminiscent of the detailed work executed by the Ceylon-Portuguese school yet with a different overall effect. Beneath two painted eyebrows, bits of colored glass have been inserted to simulate eyes. The fine nose and stern, tiny mouth accentuate the triangular form of the head, which is further exaggerated by a crown of ringlets. The habit features the traditional Franciscan cowl and descends in pleats, held in place by the order's double waist-cord. Draped over the left arm are folds of material that must be part of the tunic, as seen in other sculptures of members of this order. The right hand is extended as if to grasp an object, a position mirrored by the clenched left hand. The figure's sandled feet emerge from the folds of the vestment. The base is decorated with a motif of leaves and a chain of flowers.

There is little evidence of a specific colonial school in the fine features of the face, but the treatment of the hair clearly reflects Portuguese colonial practices. The glass eyes mark the work as a later creation,

and the more natural rendering of drapery and folds also distinguish it from earlier sculptures. The figure cannot be specifically identified except to say that it is a Franciscan, perhaps Saint Francis, or a Saint Anthony of Padua that has lost the symbolic image of the Christ Child atop a book. Other depictions of Anthony of Padua holding the border of his habit under his left arm have been classified as eighteenth-century Indo-Portuguese (see

cat. 59),¹ and certain details on this piece suggest the same provenance and dating.

MEM

¹ Ferrão de Tavares e Távora 1983, cat. 211.



61

Saint Thomas Aquinas

Indo-Portuguese or Ceylon-Portuguese (?)

Late seventeenth or eighteenth century

Ivory with polychromy, wood, mounted on modern wood base, with metal quill and monstrance (modern?)

Height 16 inches (40.6 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Héctor Pérez, Buenos Aires, by 2002; purchased from Héctor Pérez, March 2002

A GOLD SUN ORNAMENT and chain are typically associated with Saint Thomas Aquinas as he was the author of the *Catena aurea* ("Golden chain," a commentary on the Gospels) (see cat. 24). The monstrance is also identified with Thomas Aquinas, since he is credited with composing the Mass of Corpus Christi. He is often further depicted with a quill, in reference to his extensive writings. Beneath the broad forehead of this example, two prominently arching eyebrows frame large, heavy-lidded eyes. With a straight nose and distended nostrils, the mouth hints at a slight smile. The perfectly oval face is highlighted by conspicuous earlobes and an ample monastic tonsure.

The figure is clad in the habit of the Dominican order, and the identifying sun ornament and chain are worn over a cowl. A cloak covers the saint's arms, and the right



hand holds a quill, while the left hand holds a monstrance. Sandaled ivory feet peer out from beneath the saint's vestments. Based on the fine facial composition and features, which seem more Ceylonese than Indo-Portuguese, this piece may date as early as the end of the seventeenth century.

MMEM

Saint Charles Borromeo or Saint Cayetan the Theatine (?)

Indo-Portuguese

Seventeenth century

Ivory, mounted on wood base

Height 5 inches (12.7 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Nóbrega Antiquidades,
São Paulo, Brazil, by 2000; purchased from
Nóbrega Antiquidades, August 2000

THIS FIGURINE represents a mature man holding an infant. The face is crowned by an ample monastic tonsure and features small eyes, a long nose, and a short beard. A cape extends from the shoulders nearly to the ankles, covering a surplice yet revealing the front of a tunic, with a stole visible above a series of fluid pleats. The figure holds a nude Christ Child resting on a pillow. Based principally on the treatment of the vestments and physical features, and the rather coarsely rendered figure of the Christ Child, the work has been identified as Indo-Portuguese from the seventeenth century.

The iconography is unclear. While various works share comparable details in the treatment of vestments,¹ in those examples the Child is a symbol associated with Saint Cayetan, the fifteenth-century founder of the Theatine order.² However, Cayetan is not usually shown wearing a surplice, a detail typically associated with Saint Charles Borromeo. While the Church exercised complete authority over the production of religious

icons, and colonial art was generally inspired by European engravings and other images, there are instances where iconographic errors were made by the artists themselves.

MMEM

- 1 Ferrão de Tavares e Távora 1983, cats. 236 and 237.
- 2 Ferrando Roig 1950, pp. 73–74.



63 *Saint Francis Xavier*

Indo-Portuguese

Second half of the eighteenth century

Ivory with polychromy, ebony, gilding, mounted on wood and ivory base, with wood, ivory, and metal crucifix (modern?)

Height 15 inches (39.4 cm)

Roberta and Richard Huber Collection

PROVENANCE: Art market, France, 2009; sold to Daniel Katz, Ltd., London, 2009; purchased from Daniel Katz, Ltd., March 2010

64 *Saint Francis of Paola*

Indo-Portuguese

Second half of the eighteenth century

Ivory with polychromy, ebony, gilding, mounted on wood and ivory base, with metal crucifix (modern?)

Height 15 1/4 inches (38.7 cm)

Roberta and Richard Huber Collection

PROVENANCE: Art market, France, 2009; sold to Daniel Katz, Ltd., London, 2009; purchased from Daniel Katz, Ltd., March 2010

65 *Bishop Saint, probably Saint Augustine*

Indo-Portuguese

Second half of the eighteenth century

Ivory with polychromy, ebony, mounted on wood and ivory base, with ivory crosier and heart (modern?)

Height 15 15/16 inches (40.5 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection; sale, Palácio do Correio Velho, Lisbon, April 20, 2010, no. 72

66 *Jesuit Saint, probably Saint Francis Xavier*

Indo-Portuguese

Second half of the eighteenth century

Ivory with polychromy, ebony, mounted on wood and ivory base, with wooden staff (modern?)

Height 13 3/4 inches (34.9 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection; sale, Palácio do Correio Velho, Lisbon, April 20, 2010, no. 71

THIS ENSEMBLE of stylistically comparable figures is carved from ebony, a material that enjoyed particular favor among artists during the eighteenth century, although it was used even earlier in both the Portuguese and Spanish colonies. This preference may reflect attempts to conserve precious ivory, to increase the size of sculptures, or to strike a contrast between these materials in terms of structure, texture, and color. The fine heads of these examples show Westernized facial features, and the compositions also suggest the greater European artistic influence in the Asian colonies during the eighteenth century. All four figures are mounted on curvilinear bases, in keeping with the Rococo style

that flourished during the later eighteenth century in Portugal. Each base is embellished with a leaf reminiscent of *rocaille*, a shell-like decoration typical of art produced in the Portuguese colonies. This group likely constituted a company of various saints who lacked any particular thematic unity, since at the Victoria and Albert Museum in London there is a Saint Benedict with similar characteristics,¹ and in the Ana Cabral collection in Lisbon there is a comparable Saint Francis Borgia (fig. 61).²

Saint Francis Xavier (1506–1552) was canonized soon after his death, and his standard iconography is based on accounts by contemporaries during his lifetime.



FIG. 61. *Saint Francis Borgia*. Indo-Portuguese (?), second half of the eighteenth century. Ivory, ebony, h. 13 3/4 inches (35 cm). Collection of Ana Câbral da Camara Ribeiro Ferreira, Lisbon



63

Following that model, the saint here (cat. 63) wears the Jesuit habit—a cassock decorated with a finely carved golden strip in the lower portion and a band at the waist from which a rosary hangs—as well as a pilgrim’s cape over the shoulders. The head is tilted to the left, its eyes fixed on the missionary crucifix held in the left hand. The saint has curly hair, with a mustache and neatly trimmed beard. The right arm gestures toward the cross. An element of mysticism is conferred by the intricate composition and the saint’s gesture. Called the Apostle of the Indies for his missionary work in India and Japan, Saint Francis Xavier was one of the first disciples of Saint Ignatius of Loyola, founder of the order. He was among the most widely revered saints in the Portuguese colonies,

as confirmed by numerous depictions in Indo-Portuguese art that reveal a range of iconographic types. The sculpture in the Huber collection is stylistically related to a figure of Francis Xavier conserved at the Ajuda National Palace in Lisbon,³ which wears a surplice and a stole following one iconographic version. That example also is carved from ebony and ivory, and its round head with curly hair greatly resembles that of the work in the Huber collection. The Lisbon piece has been roughly classified as eighteenth-century Indo-Portuguese, based primarily on the Westernized facial features and overall composition.

Saint Francis of Paola (1416–1507) here appears in the attire of the Order of Minims, which he founded (cat. 64). From an early



64

age, Francis of Paola retreated to the wilderness to do penance in emulation of the early hermit saints. A hood covers much of the head and frames a beautiful face, with eyes set upon a crucifix (added later) held in the left hand. The mustache and short beard have been polychromed in dark brown. Over the habit the saint wears the traditional short scapular with rounded trim, secured by a knotted cord just beneath the chest. This scapular, with its prominent disc surrounded by golden flames, is the saint’s most common symbol. In other images the scapular carries the word *Caritas* (“charity”). The border of the scapular and the lower portion of the tunic have a delicate gold decoration, similar to that on the hem of the cassock of Saint Francis Xavier (cat. 63). Francis of



65

Paola's bare feet are visible beneath the folds of his tunic. The crucifix is not typical of his iconography, and was apparently added to reflect popular devotional practices.

The sculpture of a bishop saint (cat. 65) wears the traditional miter and displays particularly refined facial features, with half-shut eyes, a straight nose, and a beautifully proportioned mouth with a thin mustache that descends sharply into a short beard; a light polychromy can be observed on all these elements. The figure is clad in a broad cape, fastened at the chest with a clasp, under which there is a habit from an undefined monastic order, possibly Augustinian. The left hand holds an episcopal staff. The right hand grasps what appears to be a small, roughly made heart. The miter, habit, and

heart may indicate that this sculpture depicts Saint Augustine, who is usually portrayed with these accoutrements.

The unidentified Jesuit saint (cat. 66) is nearly identical to, and possibly inspired by, the composition of the carving of Francis Xavier, and differs only in minor details, such as a somewhat larger head, a slightly larger rosary, the absence of a golden band along the hem of the habit, and the more advanced position of the left foot. The black attire, including cassock, sash, folded collar, and short cape, identify the figure as a Jesuit, a designation further confirmed by its pose and demeanor and by the type of crosier that it holds in the right hand, which may represent a pilgrim's staff although it is possibly not original to the work.



66

The facial features of all the saints in this group, and the capable handling of the figures, have created doubt among some scholars about the attribution of these works to the Indo-Portuguese school. However, the figures of Saint Francis Xavier in the Ajuda National Palace and Saint Francis Borgia in the Ana Cabral collection in Lisbon, both of which belong to the same series, have clearly Indo-Portuguese features.

MMEM

- 1 Trusted 1996, p. 141, cat. 69.
- 2 Fundação Calouste Gulbenkian 1991, p. 183, cat. 545.
- 3 Ibid., p. 178, cat. 528.

Heads of Saints

Indo-Portuguese (?)

Seventeenth century

Ivory with polychromy

Height 3 3/8 inches (8.6 cm)

Roberta and Richard Huber Collection

PROVENANCE: Luis Codosero, inherited from his grandfather; his daughter Laura Codosero—L. Codosero, Galería de Arte Antiguo, Madrid; purchased from L. Codosero—Galería de Arte Antiguo, November 2005

Hispano-Philippine (?)

Eighteenth century

Ivory with polychromy

Height 2 inches (5.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Renee e Daniel Sasson Antiguidades Ltda, São Paulo, Brazil, by 1998; purchased from Renee e Daniel Sasson Antiguidades Ltda, July 1998

Hispano-Philippine (?)

Eighteenth century

Ivory with polychromy

Height 2 inches (5.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Renee e Daniel Sasson Antiguidades Ltda, São Paulo, Brazil, by 1998; purchased from Renee e Daniel Sasson Antiguidades Ltda, July 1998

FOLLOWING THE Counter-Reformation, the Church promoted the celebration of opulent processions to allow worshipers more direct access to the most important religious icons. The heightened sense of realism and drama that characterized the Baroque period favored the use of life-size images in the representations of New Testament scenes, particularly those related to the Passion of Christ, commemorated during the Holy

Week preceding Easter. Artists devoted to the production of processional sculptures were not limited to the Iberian peninsula, where today the religious festivities in Seville serve as a primary example. Such processions were also popular in Italy, as was the case with the “Casaccia” or “Sagra Macchina.”¹ The practice was transported to the Spanish and Portuguese colonies, where religious scenes were re-created using wooden statues, since the physical attributes of ivory hindered the creation of large religious sculptures in that material. In the colonies ivory was used for heads alone, which were then fitted to wooden bodies or to a frame or some other support, over which sumptuous vestments and ornamentation were added. It is interesting to note that an example has also been found in Spain, a figure of Christ Carrying the Cross that was venerated in Ocaña (Toledo).² The veneration of

particular saints also led to the production of life-size images for use on church altars. In the Philippines, Our Lady of the Most Holy Rosary (referred to as La Naval de Manila), is one of the first processional figures to be created using sculpted ivory for the head and hands and wood for the body, which was then decorated with elaborate vestments. It was also common to create small figures, such as those illustrated here, similar to the larger versions and called “dressed images,” in which the same technique was used to cover a wooden frame or mannequin with clothing. Generally the execution of these small figures responded to private devotions.

The magnificently executed piece at left displays the great expressive skill achieved by master artists of the Indo-Portuguese school (cat. 67). The head is crowned by a head of ample curls, with a single lock dangling over a broad forehead. The large



67



68

eyes, which still bear vestiges of polychromed pupils, seem to be lost in deep meditation. The face also features a long, aquiline nose with somewhat pronounced nostrils, a mustache, a short beard with rigidly defined curls, and a symmetrically positioned mouth. The style of this piece reflects both Ceylon-Portuguese and Hispano-Philippine influences, and other sculptures from those areas may have been used as models.³ This work is also stylistically related to the head of a saint from a private collection in Lisbon.⁴ Identification with a specific saint is not possible because of the absence of distinctive features beyond the subject's evident maturity.

The head at center (cat. 68) exhibits a monastic tonsure with a highly stylized circular coif marked by a single tuft over the forehead. High, arched eyebrows—outlined in a copper-red pigment—frame a pair of Asiatic eyes with polychromed pupils and heavy eyelids.

The simple, straight nose is distinguished by prominent nostrils, and the mustache, with its rigid waves, is joined to a short, pointed beard, exaggerating the triangular appearance of the head, which is accentuated by protruding ears. The style is characteristic of the early eighteenth-century Hispano-Philippine school, based on its typical use of polychromy to highlight the contours of eyelids, nose, and ears. The piece bears few similarities to the series of saints' heads in a private collection in Monterrey, which were also created at a later date, but the same highlighting technique is evident in all the examples.⁵ The piece in the Huber collection recalls many comparable sculptures of Franciscan saints, and given the youthful appearance it may represent Saint Anthony of Padua.

The head at right (cat. 69) was probably intended to be paired with the other tonsured head (cat. 68), which it mirrors stylistically.



69

Here the triangular treatment of the face is even more exaggerated, perhaps due to the original shape of the ivory piece employed.

MMEM

- 1 Franchini Guelfi 1973.
- 2 Estella Marcos 1984, vol. 2, cats. 308 and 409, and commentary; see also cat. 411 (Paso de Ocaña [Toledo], Spain).
- 3 Estella Marcos 2010a, pp. 294–95, cat. 162; pp. 304–9, cat. 174.
- 4 Fundação Calouste Gulbenkian 1991, p. 184, cat. 549 (classified as seventeenth-century Indo-Portuguese).
- 5 Estella Marcos 2010a, pp. 176–77, cats. 87–90.

Rosary

Indo-Portuguese

Seventeenth century

Mother-of-pearl, olive wood, metal

Length (chain) 154 ¹³/₁₆ inches (393 cm),
cross 8 ⁹/₁₆ x 4 ⁷/₁₆ x 1 ¹/₂ inches (21.8 x 11.3 x
1.3 cm)

Roberta and Richard Huber Collection

Inscribed on cross at top: *INRI*

PROVENANCE: Private collection, UK; art
market, London; with Finch & Co., London,
by 2010; purchased from Finch & Co.,
February 2010

VENERATION OF THE HOLY ROSARY dates back to the thirteenth-century saint Dominic, who is credited with spreading the practice through his preaching. During the Counter-Reformation, Pope Pius V consecrated this act of prayer and also established the devotion of Our Lady of the Rosary, attributed with interceding in the Battle of Lepanto against the Turks in 1571. The rosary is composed of five sets of ten small spherical beads of varying shapes, used to count the series of prayers that make up the rosary, and it is also often accompanied by a small cross.

As with other liturgical and religious objects, mass fabrication of rosaries inevitably resulted in the use of a wide range of materials, with somewhat greater uniformity in the production of the cross. Artists in the Spanish and Portuguese colonies employed whatever high-quality materials were available. Here, mother-of-pearl is used for the beads, and incised veneer covers the body, or “soul,” of the cross. The overall structure of the cross, as well the decorative motifs and other images, are similar to those found on the larger, olive-wood Crosses of Jerusalem.

The irregularly shaped beads are joined together by metal wires and separated into sets of ten by larger beads. The olive-wood cross, which hangs from a heart-shaped bead, is covered in thin sheets of mother-of-pearl decorated on the front with an image of Christ Crucified; beneath him appears to be a



Front of cross

feminine image, perhaps that of Mary Magdalene. These forms are minimally sketched in black over a floral background. At each end of the horizontal crossbar, and at the top of the vertical crossbar, are three small heads of cherubs. On the back of the cross, the image of the Virgin appears above a symbol of the Franciscan order.

Numerous examples can be found among Catholic churches and convents, many of which bear some relationship to the colonies, such as the Church of Caridad in Illescas (Toledo), and the cross conserved at the cathedral of Segovia.¹ Most studies dedicated

to these crosses attribute their production to various holy sites and to Franciscan convents in the Middle East. However, the inscriptions on the majority of examples suggest a wide range of geographical provenances, particularly in the case of objects produced in the Portuguese colonies, a major source of mother-of-pearl, which was referred to there as *chamquo*.²

MMEM

¹ Estella Marcos 2004, pp. 204–6, cat. 22.

² Meco 2002; Jordaõ Felqueiras 1996, pp. 128–56.







SCULPTURE

71

Saint Michael the Archangel

Brazilian, Minas Gerais

Eighteenth century

Polychromed and gilded wood

Height 40 9/16 inches (103 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Fernando Pisacco Motta, São Paulo, Brazil, by 2000; purchased from Fernando Pisacco Motta, August 28, 2000

THE PREFERENCE throughout colonial South America for sculptures carved of wood and then gilded and painted, called polychromed sculpture, reflects both Portuguese and Spanish traditions. Enormous altarpieces with gilded architectural elements and life-size, lifelike images of holy figures rise high above the congregation. The master carvers and painters who created these works also produced many small objects, such as some in the Huber collection, for private devotions in the home.

The fragile nature of polychromed sculpture brings with it the need to continually repair and touch up surfaces with paint and gilding. The more beloved the object, the more likely it was to suffer from being handled or even kissed, to be darkened by smoke from candles that lit the niche or small altarpiece (*retabrito*) in which it was displayed, and sometimes to be repainted altogether as tastes changed. Several of the sculptures in the Huber collection are in their original condition, while others have required restoration over time, a practice common in both European and colonial polychromed sculpture.

In the Portuguese colony of Brazil, polychromed wood sculpture was prized

above other artistic media, such as paintings, for the decoration of churches and other religious spaces. Portugal claimed the region in 1500, following its legendary discovery by Pedro Álvares Cabral, commander of a Portuguese fleet that was blown west of the Azores to the shores of South America. However, it was not until the end of the sixteenth century, with the discovery of resources such as brazilwood (a large tree that yielded a red dye highly prized in Europe), gold, and the profitable cultivation of sugar cane, that Portugal began to invest seriously in the colony's development. Although polychromed sculptures began to be produced as early as the end of the sixteenth century, the art form reached its highest expression in the eighteenth century, in part due to the influence of the Brazilian colonial sculptor Antônio Francisco Lisboa (c. 1738–1814), called “O Aleijadinho,” who worked primarily in the Minas Gerais region of Brazil.

This sculpture of Saint Michael the Archangel is inspired by the work of Aleijadinho; the stylized facial features, most noticeably the eyes and nose, indicate that its maker was familiar with the works of the famous sculptor. Aleijadinho had many followers and imitators, one of whom may have

executed this work for a church altarpiece or a private chapel. Saint Michael was a popular devotional figure in both the Spanish and the Portuguese colonies (see cats. 2, 53, 77). This sculpture is one of many produced in eighteenth-century Brazil that depicts the archangel dressed in the style of a Roman centurion and standing on a cloud.¹ The billowing fabric of his red mantle and black skirt contrasts sharply with the rigidity of his armored tunic and boots, a relationship mimicked in his hard helmet surmounted by three broad feathers. Originally, this figure probably held a sword or a cruciform staff in one hand, and a scale with two souls in the other, a reference to Michael's role guiding souls to their final judgment.²

SISP/MAC

1 See, for example, Rishel and Stratton-Pruitt 2006, p. 315, cat. V-51.

2 Union Latine and Musée du Petit Palais 1999, p. 172.



72

Saint George Slaying the Dragon

Brazilian

Eighteenth–nineteenth century

Polychromed wood

Height 29 1/8 inches (74 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Enderson Antiguidades, São Paulo, Brazil, by mid-1980s; purchased from Enderson Antiguidades, mid-1980s



THE LIFE OF SAINT GEORGE was popularized by the publication of the *Golden Legend*, the authoritative book of saints' lives written around 1260. Perhaps the best-known legend concerning George recounts his travels in what is now Libya, where he chances upon a princess who is to be sacrificed to a dragon terrorizing the region. George slays the beast, as depicted in this sculpture. The position of the figure's arms and hands indicates that it likely once held a lance. Saint George's celebrated act made him a symbol of medieval

chivalry, and he is often shown, as here, dressed as an armored medieval knight.

Saint George was not widely venerated in the Americas except in Brazil, where he was celebrated as the patron of militias. Sculptures of the saint were often used in processions for the feast of Corpus Christi, although these works were generally designed to be mounted on live horses.¹

MAC

¹ Oliveira et al. 2002, p. 36.

73 *Saint, possibly Anthony of Padua*

Brazilian, São Paulo (?)

Eighteenth century

Polychromed wood, with modern metal halo

Height 13 3/4 inches (34.9 cm)

Roberta and Richard Huber Collection

PROVENANCE: Art market, São Paulo, Brazil, by 1998; purchased August 1998



THE IDENTITY of this saint remains unclear, although his tonsure and habit suggest that he is a Franciscan, possibly Saint Anthony of Padua. The figure's hands probably once held objects that would have more clearly identified him.

Anthony of Padua was often shown holding a book with the Christ Child standing on it (see cat. 59), as he once appeared to the saint, and this figure's hands are positioned in such a way that a similar iconographic detail could be accommodated.

His facial features, and those of the putti on which he stands, indicate that the sculpture was produced in Brazil, possibly in São Paulo, where a diverse tradition of small sculptures of saints emerged in the seventeenth and eighteenth centuries.¹ It is possible that this work was made for a wooden oratory—and kept in a private home, or in an intimate area of a church or monastery—that contained painted images and sculptures of saints or devotions of importance to the owner or order. Although the practice was

widespread in Europe and the Americas (see cat. 117), it became particularly popular in Brazil, where oratories developed a wide range of appearances and functions.²

MAC

¹ See Lemos 1999.

² Sullivan 2001, p. 282.

74

Christ Child

Brazilian (?)

Eighteenth century

Polychromed wood

Length 27 9/16 inches (70 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Branksome Arte y Antigüedades, Buenos Aires, by 1987; purchased from Branksome Arte y Antigüedades, August 1987



THIS SCULPTURE was previously thought to depict a cherub or putto, but given the lack of wings and a body finished completely in the round, it seems probable that it depicts the Christ Child. Sculptures of Christ as an infant were created in huge numbers throughout the Spanish and Portuguese colonial world, in a variety of materials and guises (see, for example, cats. 42, 43). This carved wood sculpture shows Christ's eyes closed in prayer, his hands pressed together and his head tilted downward. His pudgy

body is modestly covered by a single piece of cloth draped across his lap. The hair is depicted as a mop of tight curls in a style that recalls Brazilian colonial sculptures. The work's original context is unknown, but given the reclining pose of the sculpture and the closed eyes, it was perhaps kept in an oversize crèche or crib.

MAC



75 *The Annunciation*

Portuguese (?)

Seventeenth century

Polychromed and gilded wood, with original and modern wood

53 1/8 x 40 15/16 x 6 11/16 inches
(134.9 x 104 x 17 cm)

Roberta and Richard Huber Collection

PROVENANCE: Castro Pereira family; their sale, Palácio do Correio Velho, Lisbon, April 20, 2010, no. 43

THE ANNUNCIATION is one of the most widely represented scenes in Christian art (see cat. 5). The features of the Virgin and the archangel Gabriel in this sculpture reflect a long tradition of polychromed sculpture in Portugal and later in its colonies. The three relief elements—the archangel and his cloud, the Virgin at a desk, and a lily in a vase—were probably once part of a larger work of relief sculpture and later mounted on a modern sheet of wood. The spectacular gilded and painted wooden frame is possibly a separate

object that was combined with the sculptures at some time in its history. Glass-faced niches along the top of the altar display small relics of saints, in some cases with a scrap of paper likely bearing each saint's name. The tabernacle door at the bottom center of the altar is painted with an image of God the Father, who holds a globe in one hand and peers down from clouds that are filled with the faces of cherubs.

MAC

76

Christ on the Cross

Bolivian (?)

Eighteenth century

Polychromed wood, silver

Height 23 5/8 inches (60 cm)

Inscribed at top, on metal plaque: *INRI*;
on metal skirt: *DIOS*

Roberta and Richard Huber Collection

PROVENANCE: With La Casa del Balcón,
Buenos Aires; purchased from La Casa del
Balcón, August 8, 1991

THE DEPICTION OF CHRIST suffering on the cross is one of the fundamental images of Christian devotional art. Sculptural representations were often enriched by the use of exotic or precious materials, such as embroidered textiles; by the use of ivory for the figure of Christ (see cats. 49–51); or, as in the case of this sculpture, through the addition of silver accents to a finished carved wood sculpture. The silver skirt that Christ wears here is decorated with grapevines and a silver chalice inscribed with the word *Dios*, or God, an allusion to the conversion of wine into the blood of Christ during the sacrament of the Eucharist. Christ's head is surmounted by a

woven-silver crown of thorns, and painted streams of blood on his face and body accentuate his suffering. Small sculptures such as this one, which could be kept on an altar in a church or in a private chapel, or a domestic space reserved for devotion, were produced throughout the Spanish and Portuguese colonies. Similar small sculpted images of Christ were made in Bolivia, but their production in Latin America was so widespread that it is not possible to make a certain attribution.¹

MAC

¹ Mo 1992, pp. 75–75, cats. 38 and 39.

77 *Plaque with Saint Michael the Archangel*

South American

1750

Polychromed and gilded wood

11 1/4 x 8 11/16 x 3/4 inches (28.6 x 22 x 1.9 cm)

Inscribed at top center: *QUIS UT DEUS*;
bottom center, in cartouche: *ARCHANGELE
MICHAEL, CONSTITUI TE PRINCIPEM
SUPER OMNES ANIMAS SUSCIPENDAS.
AÑO DI 1750*

Roberta and Richard Huber Collection

PROVENANCE: Sale, Bukowskis, Stockholm,
November 30, 2006, no. 1405



THIS SMALL PLAQUE shows Saint Michael the Archangel triumphantly performing his charge to bring the souls of the dead to judgment before God. In a cartouche at the bottom center, a Latin inscription quotes from the Roman Breviary's service for the archangel's feast day: "Archangel Michael, I have set you as Prince over all the souls who are to be presented to me." Saint Michael's left hand holds a scale, on which are balanced two human souls so that their good and evil deeds may be weighed. Along the right side of the plaque are additional human souls, depicted as miniature figures that progress up to heaven, represented by the all-seeing eye

of God, to which Michael gestures with his right hand. At the lower left, figures dressed in classical garb probably represent souls who have successfully ascended to heaven. Although the inscription in the cartouche dates the work to 1750, it offers no clues as to where the plaque was produced. Stylistically, the features of the work are somewhat reminiscent of earlier wood reliefs produced in Peru, but those are typically larger works that often served as part of an altarpiece or as an architectural decoration.

MAC

78 *Saint (Apostle?)*

South American

Eighteenth century

Polychromed wood

Height 19 1/4 inches (48.9 cm)

Roberta and Richard Huber Collection

PROVENANCE: Gift from Svetlana Arnhold,
São Paulo, Brazil, June 1989

79 *Bishop Saint*

South American

Eighteenth century

Polychromed wood

Height 27 9/16 inches (70 cm)

Roberta and Richard Huber Collection

PROVENANCE: With La Casa del Balcón,
Buenos Aires, by 1991; purchased from La
Casa del Balcón, August 8, 1991



IDENTIFICATION OF THE SUBJECTS of these two sculptures is difficult since the objects that they once carried, which would have been related to events in each subject's life, are now lost. While the standing figure (cat. 78) once held an object in his right hand, the book tucked under his left arm, a relatively common attribute, suggests various possible identities. His generalized garb and bearded appearance recall representations of the twelve apostles, who were often depicted in

78

sets of paintings or sculptures. Saint Thomas is frequently shown holding a book and carrying a spear, and the grasping fingers of the figure's right hand could previously have held such an object, although this identification remains tentative. The figure's robe is painted with a gold and blue pattern that mimics the appearance of brocade.

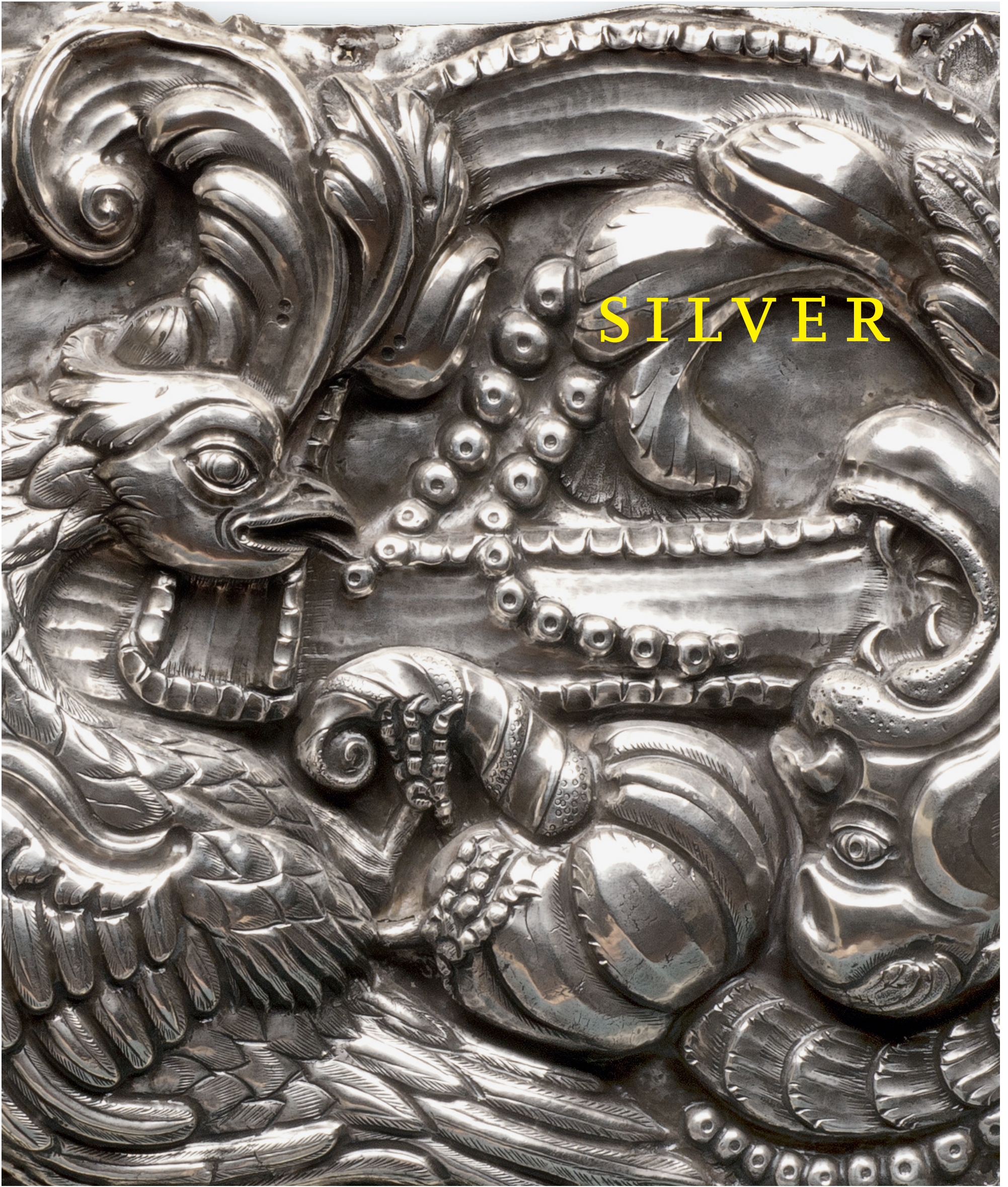
The miter and vestments worn by the seated figure (cat. 79) indicate that he is a bishop. The unfinished condition of the back

of the sculpture and the downward inclination of the head suggest that the figure was once installed at an elevated height as part of a larger decorative structure.

MAC







SILVER



From the Andes to the Amazon: Silver in Colonial South America

David L. Barquist

THE WEALTH TO BE EARNED through mining silver was foremost among the reasons that Spain established its empire in South America, and the Viceroyalty of Peru soon played a central role in an intercontinental network of trade, thanks to its riches in precious metals. Brazil, which lacked silver as a natural resource, was initially developed by the Portuguese as an agricultural colony and only later acquired silver from Peru in trade for sugar and African slaves.¹ In both colonies, silver objects were made for sacred and secular uses. These pieces form an important component of the artistic legacy of the colonial era, reflecting the racial, social, and cultural complexities of its societies.

Silver in the New World

The quantity of silver found by the Spanish in the Americas exponentially increased the availability of what had been a relatively rare commodity in Europe prior to 1492. The principal sources in colonial South America were Peruvian mines, especially the Cerro Rico (Rich Hill) of Potosí, discovered in 1545. Once large mercury deposits were found in Huancavelica in 1564, making the refining process more efficient and less expensive, the stage was set for a Peruvian silver boom that lasted until 1640, when the quantity and quality of yields from the mines declined. By the beginning of the seventeenth century, the population of Potosí had reached about 160,000, making it larger than Madrid as well as the largest city in the western hemisphere.² In 1648 the viceroy of Peru, the Marquis of Mancera, noted to Felipe IV that Potosí and Huancavelica were “the axes upon which the wheels of this entire kingdom and your Majesty’s fortunes turn.”³

Most silver was shipped from Peru to Spain as coins or ingots; the latter were subject to the *quinto real*, a twenty percent tax paid to the crown.⁴ Between 1579 and 1634, the *quinto real* accounted for over a million pesos annually; bullion shipped from Peru

to Spain reached a peak of 23.9 million pesos in the years between 1591 and 1595. These figures do not include silver that was sent to Asia or that remained in the Americas, much of which evaded the tax by theft or smuggling.⁵ Peru and Potosí entered the European imagination as metaphors for extraordinary wealth. In 1605, Miguel de Cervantes had Don Quixote say to Sancho Panza: “If . . . I were to pay you according to the nature and importance of the cure, the treasures of Venice and the mines of Potosí would be insufficient to pay you.”⁶

The Silversmith's Trade

Craftsmen with knowledge of precious metals were important to colonists eager to exploit these mineral riches and acquire luxury goods commensurate with their wealth. Even before the discovery of the Cerro Rico, silversmiths were among the first settlers in Lima in 1535 and Asunción, in Paraguay, in 1541, and formed their first brotherhood in Lima as early as 1549.⁷ The priest Antonio Blasquez was described in 1561 as a silversmith in Salvador de Bahia.⁸ Monks and priests frequently were the first European silversmiths in more remote areas, affiliated with Franciscan or Jesuit missions: one monk in Paraguay, Luis Berger, was recorded in 1626 as combining the skills of silversmith, painter, doctor, and musician.⁹ The majority of immigrant European craftsmen were from Spain and Portugal. In the sixteenth century, many silversmiths in Peru had come from Seville or other towns in Andalusia.¹⁰ Silversmiths Matatias Cohen, Isaac Navarro, and Moisés Neto were Portuguese Jews who moved to Recife during the years of Dutch control between 1630 and 1654.¹¹ The prospect of riches lured craftsmen from other parts of Europe as well: Juan de Bruselas (“of Brussels”) was in Lima by 1544, when he served as chief assayer, and Hernán de Colonia (“of Cologne”) by 1586.¹² After gold was discovered in Brazil in the 1690s, Jean de Lanne (João de Lana) came to Minas Gerais from Bayonne, France.¹³

Before the Europeans arrived, native craftsmen of the central Andes had mined and worked silver for three thousand years, using sophisticated techniques of alloying, soldering, and decorating (fig. 62).¹⁴ Despite an initial prohibition, Indian silversmiths continued to work in Peru after the conquest: a visitor to Urinsaya in 1567 noted a “village of silversmiths” in the vicinity.¹⁵ Under Spanish rule few Indians were able to become master silversmiths, but by the early 1570s they were permitted to work in their own shops under the supervision of the guild’s overseer. Europeans admired the skill of Indian craftsmen. The Jesuit missionary Antonio Sepp noted, “It is sufficient [for Indian silversmiths] to see a European work to make something similar, imitating it so perfectly that it is not easy to know which of the two has been made in Paraguay.”¹⁶ Luis Niño, an Indian painter, sculptor, and silversmith active in Potosí, worked for Archbishop Don Alonso del Pozo y Silva of La Plata, who in 1737 commissioned a monstrance from the artist that may be one of those now at the cathedral in Sucre (fig. 63).¹⁷ Juan de Dios Rivera Conchatupa, the son of an Incan princess, was trained as a silversmith in Potosí and later settled in Argentina, where he made the first engraving of that nation’s coat of arms in 1813.¹⁸



FIG. 62. *Double-Wall Beaker*, Lambayeque (Sicán)/Chimú Culture, fourteenth–fifteenth century. Silver, h. 6 inches (15.2 cm). Denver Art Museum. General acquisition funds, 1969.302. Photograph © Denver Art Museum

FIG. 63. Attributed to Luis Niño (Peruvian, active eighteenth century). *Monstrance of the Cathedral of Chuquisaca*, c. 1737. Silver and gilding with enamel, pearl, and precious-stone decoration. Museum of the Cathedral, Sucre, Bolivia. Photograph by Jorge Mario Múnera



FIG. 64. Martinho Pereira de Brito (Brazilian, 1730–1830). *Votive Lamp*, 1781–87. Silver. Monastery of São Bento, Rio de Janeiro. Photograph by Humberto M. Franceschi



With no history of metalworking, few Brazilian Indians took up the craft, but people of West African heritage had a long tradition of working gold and soon constituted a majority of craftsmen in precious metals. Beginning in 1621, Portuguese authorities enacted a series of laws prohibiting Negroes, mulattoes, and Indians from working as silversmiths in Brazil.¹⁹ Despite the legal restrictions, a report of 1732 observed that most of the silversmiths in Pernambuco were “mulattos and Negroes, and even slaves, contrary to law, resulting in very serious harm,” presumably to silversmiths of European ancestry.²⁰ A few of them even became master silversmiths, including Martinho Pereira de Brito, a *homem pardo* (dark-skinned man) who made two votive lamps between 1781 and 1787 for the monastery of São Bento in Rio de Janeiro (fig. 64).²¹ Inácio Luiz da Costa, another mulatto silversmith in Rio, made the crown for the 1817 coronation of João VI, who succeeded to the throne while the Portuguese court was in exile in Brazil during the Peninsular Wars.²² In Potosí a few craftsmen of African heritage were recorded: the slave Manuel Angola was described as a silversmith when he was sold by his master in 1619; Luis de Jesús, a *moreno libre* (free dark-skinned man), worked as a master silversmith, taking at least one apprentice.²³



As in Spain and Portugal, colonial Peruvian and Brazilian silversmiths were organized into guilds that received special privileges from authorities by virtue of their association with a precious commodity, endowing them with higher prestige than other artisans.²⁴ There was a hierarchy in the trade as well, with each shop headed by a master craftsman who supervised workmen and trained apprentices. A rare representation of a Peruvian silversmith's shop from the second half of the eighteenth century depicts this hierarchy (fig. 65). In a scene in the lower register of a painting of Saint Eligius, a master silversmith waits upon an aristocratic client who is accompanied by his African servant or slave, while one workman or apprentice stands at the forge and another hammers a vessel on an anvil.²⁵

Given silver's extraordinary economic importance, Spanish and Portuguese authorities sought to control silversmithing in their colonies, despite the difficulties of enforcing regulations at such distances and over such enormous geographic areas. They were particularly concerned about the quantity of metal being diverted from royal treasuries to local consumption, either legally or illegally. In 1603 alone, out of the 800 *quintales* of silver (equal to 800 pounds) assayed by the royal mint, Potosí silversmiths used 630.²⁶ The Spanish crown initially banned the production of precious-metal objects in the Americas, but this was rescinded in 1533. Peruvian silversmiths were required to work only metal for which the *quinto real* had been paid; to prevent coins or unassayed ingots being melted, casting was not permitted in home workshops.²⁷ The *quinto real* also was to be collected on every piece of silver made in Peru, and systems of hallmarking were established there and in Brazil that required tax payments after objects were assayed. In contrast to Mexican practice, however, most surviving silver objects produced in Peru or Brazil were unmarked, presumably to evade the tax.²⁸ Attempts were made to confine silversmiths' workshops to specific streets or neighborhoods, making it easier to enforce regulations and prevent counterfeiting.²⁹ At various times Portugal restricted the number of silversmiths working in the principal Brazilian cities to two or three, and in 1766 prohibited the trade in the colony altogether.³⁰ The twenty-five silversmiths working in Rio de Janeiro in 1700 had obviously increased by 1766, when 142 shops were closed. However, the restrictions were not enforced: when the Count of Rezende, viceroy of Brazil, arrived in 1792 he found 375 silversmiths working in the city.³¹

FIG. 65. *Saint Eligius, Patron Saint of Goldsmiths*, detail, Peruvian (Cuzco), 1750–1800. Oil on canvas, 33 1/8 x 23 3/8 inches (84 x 59.5 cm). Museo Histórico Regional, Instituto Nacional de Cultura, Cuzco, 038-515. Photograph by Daniel Giannoni

Silver in Colonial Life

To convert and sustain Indians as Christians, the Catholic Church in both Peru and Brazil endeavored to make churches and rituals as compelling as possible. Altars were covered with silver frontals and plaques, and furnished with silver vessels and ornaments (see cats. 80–82, 93); church interiors were filled with silver frames for images and silver lamps (cats. 85, 95). Sacred images were carried in public processions in carts covered in silver, accompanied by silver crosses and lanterns (cats. 91, 94). The splendor of colonial church interiors is reflected in a 1722 depiction of the image of Our Lady of Fuencisla (fig. 66) attributed to Luis Niño (for a discussion of “dressed sculpture” paintings, see p. 66). The statue is represented wearing a gold crown and framed by a gold nimbus and silver arch, flanked by silver columns and vases, and standing above a silver tabernacle containing a gold monstrance. Visitors were dazzled by such richness in South American worship. In 1748, Don Antonio de Ulloa recorded attending services at the Jesuit college in Quito: “On solemn

FIG. 66. Attributed to Luis Niño. *Our Lady of Fuencisla*, 1722. Oil on canvas, 63 $\frac{3}{8}$ x 43 $\frac{1}{2}$ inches (161 x 110.5 cm). Museo Nacional de Arte, La Paz, Bolivia



feast days, we see a profusion of shining silver, as at the cathedral, revealing at the same time the majesty of divine worship and the magnificence of these temples.”³²

The wealth generated in the Americas allowed colonial elites to acquire far more silver than many of their European counterparts. Objects for domestic use included richly ornamented showpieces, such as trays (see cat. 99), frames (cat. 85), and even whole pieces of furniture, such as the two silver tables and writing desks owned by the Countess of La Laguna in Cuzco.³³ More-utilitarian objects included basins for hand washing, vessels for serving tea and coffee, and other tablewares (cats. 88, 102, 109, for example). In recounting his pillage of Guayaquil in 1686, the French pirate Raveneau de Lussan observed, “The abundance of this rich metal renders it so common in this country that most of the things that we make in France in steel, copper, or iron, they make with silver.”³⁴ Accounts were published of entire streets paved with silver ingots for a Corpus Christi celebration in Potosí in 1650, and to welcome the viceroy Duke de Palata to Lima in 1682. Other exaggerated reports featured individual extravagances, such as those of Señor Ijurra of Lima, who bathed in an enormous silver tub, and Antonio López de Quiroga of Potosí, who purportedly paved the streets from his house to the church with silver for his daughter’s wedding.³⁵ A visitor to Brazil in 1738 condemned the colonists’ immoderate use of gold, silver, and silk as “far exceeding almost all possibilities.”³⁶ Indians not only worked as silversmiths but were also clients of the artisans; a processional standard of the Immaculate Conception was commissioned in 1550 by the cacique Sugamuxi of Cundinamarca, presumably to underscore his devotion to Christianity (fig. 67).³⁷ Viceroy Francisco Álvarez de Toledo observed in La Plata in 1581, “The Indians work vessels for themselves, that they bury and thus cheat on taxes.”³⁸ Special festival clothing worn by Indians sometimes was covered completely with silver plaques (fig. 68).³⁹



FIG. 67. *Standard of the Immaculate Conception*, Colombian, Cundinamarca, 1550. Silver, h. (without pedestal) 10½ inches (26.7 cm), diam. (cross) 5⅜ inches (13.6 cm). Parish Church of Pasca, Cundinamarca, Colombia



FIG. 68. *Festival Hat*, Bolivian, Potosí, eighteenth century. Silver, repoussé, on velvet with glass beads and wire, 4⅓ x 13¼ x 13¼ in. (12.5 x 33.7 x 33.7 cm). Brooklyn Museum. Museum Expedition 1941, Frank L. Babbott Fund, 41.1275.274c

The Silver

The abundance of silver in South America not only allowed for its widespread use, it also often resulted in alloys with a higher silver content than in Europe. In colonial Brazil the standard established for silver objects was the same as in Portugal, 854 parts per thousand, whereas silver made in Peruvian shops was of much higher quality, frequently above 950 parts per thousand, or better than British sterling.⁴⁰ In 1682, Friar Juan Meléndez described Peruvian silver objects as “so solidly made that any of them weighs more than six of their equivalents of the same dimensions wrought in Europe, where *appearance is more important than value*.”⁴¹

Spanish and Portuguese colonists, particularly those in major metropolitan centers, wanted silver objects made in the latest European styles. To meet that demand, immigrant craftsmen familiar with current Iberian fashions arrived: between 1755 and 1783, Domingo de Souza Marques, who came from Porto, made a pair of candlesticks characteristic of the opulent João V style for the Mercedarian monastery in

FIG. 69. Domingo de Souza Marques (Brazilian, active eighteenth century). *Pair of Candlesticks*, 1755–83. Silver, h. (each) 35 inches (89 cm). Museu de Arte Sacra da Universidade Federal, Bahia, Brazil. Photograph by Rômulo Fialdini



Salvador in Brazil (fig. 69).⁴² For colonial craftsmen, imported objects also served as models. Pereira de Brito's votive lamps (see fig. 64) presumably were influenced by imported examples, including a lamp made in Lisbon about 1730 and also given to the Mercedarian monastery in Salvador.⁴³ The cosmopolitan character of silver made in the major colonial cities is underscored by locally produced objects that were sent or taken to Europe. Prominent colonists in Peru donated church silver to their home parishes in Spain, such as the chalice (fig. 70), salver, and cruets commissioned in 1718 by Don José de Irujo of Lima for the church of San Millán de Iturgoyen in Navarra.⁴⁴ Domestic Peruvian silver accompanied colonists returning to Europe, as documented by objects recovered from shipwrecks, including that of the *Nuestra Señora de Atocha* in 1622.⁴⁵



FIG. 70. *Chalice*, Peruvian, Lima, c. 1718. Gilded silver, h. (overall) 8 5/8 inches (22 cm), diam. (base) 5 1/8 inches (13 cm), diam. (cup) 3 1/2 inches (9 cm). Parish Church of San Millán de Iturgoyen, Navarra, Spain

From the beginning of European colonization, however, many Peruvian silver objects, particularly those made outside the capital of Lima, had a character distinct from their Iberian counterparts, due in large part to the influence of indigenous craftsmen and their traditions. A few forms unique to colonial South America evolved from the gradual creolization of Indian and Spanish cultures. Special cups, stands, and bulb-end *bombillas* (straws) were created for consuming a brew of *yerba mate* (*Ilex Paraguayensis*) leaves, a drink introduced to colonists in the Rio de Plata region (in present-day Argentina) by Jesuit missionaries, who had themselves learned of it from the Guaraní Indians (see p. 12, fig. 17).⁴⁶ A silver *mate* cup appeared in a 1671 inventory taken in Buenos Aires, and by the middle of the eighteenth century the form was being produced throughout Peru, with many examples showing the influence of contemporary European styles, such as a neoclassical cup of around 1800 (fig. 71).⁴⁷ Brazilian silversmiths tended to follow European models more closely, although the amulets known as *pencas de balanganda* (which roughly translates as “cluster of charms”) reflected the African heritage of some craftsmen or their clients (see cat. III).⁴⁸

Much of this melding of Indian, European, and African cultures was reflected in ornamental motifs that represented what George Kubler identified as the “explant” response of one culture to another that is more dominant, a process in which indigenous motifs continued to be used because of their adaptability to Spanish models.⁴⁹ For example, the designs engraved and stippled on a ewer (fig. 72) are characteristic of the combination of mannerist grotesque and strapwork ornament with fantastic and real animals found in European art, but may also have been inspired in the South American context by Indian mythology.⁵⁰ Today the decoding of such syncretic objects can be complicated, although Spanish authorities at

FIG. 71. *Mate Cup, Tray, and Bombilla*, Bolivian, c. 1800. Silver and gold, (overall) 7 5/8 x 6 1/2 x 6 1/2 inches (19.3 x 16.5 x 16.5 cm). Museo Isaac Fernández Blanco, Buenos Aires. Photograph by Werner Neumeister





FIG. 72. *Ewer*, Bolivian, 1625–50. Gilded silver. Museo Fundación Lázaro Galdiano, Madrid

the time were certain that this kind of imagery harbored idolatrous meanings for its makers. In 1574, Viceroy Toledo ordered any ornament with ambiguous symbolism removed from churches and homes, noting, “Indians also worship certain types of birds and animals and to this end they paint and work them in the wooden *mates* that they make for drinking [as well as] in silver.”⁵¹

The fusion of Indian and European artistic traditions was particularly strong outside the principal cities, most notably in Alto Perú (Bolivia), and Kubler’s architectural term “provincial highland” seems equally applicable to the style of silver produced there.⁵² As Cristina Esteras Martín has observed, this provincial style reached its apogee with the advent of the Baroque and the concomitant popularity of naturalistic ornament, including indigenous animals and figures.⁵³ At missions on the empire’s outskirts in present-day Paraguay, such fusion was also part of the Jesuits’ more flexible accommodation of native visual traditions as a means of conversion to Christianity

(see cat. 80).⁵⁴ Furthermore, the sculptural qualities of European baroque decoration dovetailed well with the tradition of working sheet silver with dense repoussé ornament practiced by preconquest Andean metalworkers.⁵⁵

Over a period of three centuries, silversmiths in colonial Peru and Brazil created many outstanding objects. The metal’s abundance offered craftsmen an ideal medium to express their artistry as well as the economic, social, and religious goals of their clients. They fused native, African, and European models to create new forms and styles that serve today as exemplars of the colonial experience and constitute an important part of South America’s artistic heritage.

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1 Senos 2006, pp. 230–31.

2 Fisher 1977, pp. 2–3; and Castellero Calvo 2008, p. 94.

3 Cited in Phipps et al. 2004, p. 61.

4 Busto Duthurburu 1996, pp. 121–22.

5 Fisher 1977, p. 3.

6 Miguel de Cervantes, *Don Quixote*, trans. John Ormsby and ed. Joseph R. Jones and Kenneth Douglas (New York: W. W. Norton, 1981), p. 814.

7 Busto Duthurburu 1996, p. 159; and Colombino 1999, p. 19.

8 Valladares 1968, p. 25.

9 Colombino 1999, p. 13.

10 Querejazu et al. 1997, p. 65; and Busto Duthurburu 1996, pp. 159–62.

11 Herkenhoff and Cabral de Mello 1999, p. 178; and Senos 2006, p. 234.

12 Busto Duthurburu 1996, p. 159; and Carcedo, Torres della Pina, and Mujica 1997, p. 153.

- 13 *Brésil Baroque* 1999, p. 513.
- 14 King, Carcedo de Mufarech, and Castillo 2000, pp. 27–29.
- 15 Mesa and Gisbert 1991, p. 7; and Phipps et al. 2004, pp. 45–46.
- 16 Cited in Colombino 1999, p. 13 (my translation).
- 17 Mesa and Gisbert 1991, p. 3, specifically identifies the monstrance at the museum of the cathedral in Sucre as Niño's work, whereas Villegas de Aneiva 2007 (p. 141) states only that this monstrance is similar to the one made by Niño. See also Rishel and Stratton-Pruitt 2006, p. 534; and Cattán Naslauský et al. 2002, p. 90.
- 18 Querejazu et al. 1997, p. 65; and Esteras Martín 2006, p. 226.
- 19 Valladares 1968, pp. 52–56.
- 20 Ibid., pp. 55–56 (my translation).
- 21 Ibid. p. 57; and Franceschi 1988, pp. 96–99.
- 22 *Brésil Baroque* 1999, pp. 511–12.
- 23 Cattán Naslauský et al. 2002, p. 75; and Querejazu et al. 1997, p. 65.
- 24 Torre Revello 1932, pp. 19–20; Valladares 1968, pp. 78–81; and Senos 2006, p. 231.
- 25 Esteras Martín 2004a, p. 235.
- 26 Mesa and Gisbert 1991, p. 1.
- 27 Cattán Naslauský et al. 2002, p. 23.
- 28 Phipps et al. 2004, p. 70; Esteras Martín 2006, p. 181; and Senos 2006, p. 231.
- 29 Valladares 1968, pp. 64–66; and Senos 2006, p. 232.
- 30 Valladares 1968, p. 134; and Senos 2006, pp. 232–33.
- 31 Valladares 1968, pp. 60–62, 136, 139; and Senos 2006, p. 232.
- 32 Cited in Muthmann 1950, p. 19 (my translation).
- 33 Esteras Martín 2006, p. 186n15.
- 34 Cited in Muthmann 1950, p. 17; and trans. Phipps et al. 2004, p. 45. The latter source credits Alexandre-Olivier Oexmelin in the text as the author of this quotation but cites Muthmann 1950 as the reference.
- 35 Muthmann 1950, pp. 17–18; and Esteras Martín 2006, p. 185.
- 36 Valladares 1968, p. 129 (my translation).
- 37 Fajardo de Rueda, Gómez, and Gutiérrez Vallejo 1990, pp. 16, 54.
- 38 Quoted in Cattán Naslauský et al. 2002, p. 14.
- 39 Muthmann 1950, p. 20; and Fane 1996, p. 268.
- 40 Senos 2006, p. 231; Mesa and Gisbert 1991, p. 9; and Phipps et al. 2004, p. 225. The British sterling standard is 925 parts per thousand.
- 41 Quoted in Esteras Martín 2004b, p. 114 (my translation; emphasis in original); also trans. in *ibid.*, p. 309.
- 42 Maia 1987, p. 210.
- 43 Ibid., pp. 180–81.
- 44 Heredia Moreno, M. de Obre Sivatte, and A. de Orbe Sivatte 1992, p. 159. See also Esteras Martín 1986, p. 47; Esteras Martín 1994, p. 71; and Carcedo, Torres della Pina, and Mujica 1997, pp. 154–56.
- 45 Phipps et al. 2004, pp. 209–10, 222–23.
- 46 Colombino 1999, pp. 10, 32.
- 47 Ribera 1970, cat. 425; and Ribera 1987, pp. 5, 55.
- 48 Taullard 1941, pp. 108, 276–78.
- 49 Kubler 1961, pp. 22–27; see also Phipps et al. 2004, p. 224.
- 50 Phipps et al. 2004, pp. 224–26, cat. 61. See also *ibid.*, pp. 49, 64; Esteras Martín 2004a, p. 234; and Esteras Martín 2006, p. 221.
- 51 Quoted in Phipps et al. 2004, p. 43; see also *ibid.*, pp. 45–46.
- 52 Kubler and Soria 1959, p. 92.
- 53 Esteras Martín 2006, p. 185.
- 54 Bailey 1999, pp. 17–21.
- 55 Lechtman 1988, p. 344; and Levenson 1991, pp. 590–646.

80 *Plaque from an Altar Frontal*

Bolivian

First half of the eighteenth century

Silver, repoussé, chased, engraved, and burnished

10 1/8 x 21 1/8 x 1 1/4 inches (25.7 x 53.7 x 3.2 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Jorge Núñez de Arco Baluarte (1921–2007), La Paz; his son, Jorge Núñez de Arco, Boliva, by 1999; purchased from Jorge Núñez de Arco, September 1999



81 *Set of Three Plaques from an Altar Frontal*

Peruvian

Late eighteenth century

Silver, repoussé, chased, and burnished

Each 11 13/16 x 12 5/8 x 1 1/4 inches (30 x 32.1 x 3.2 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Marcelo de Medeiros (dealer), São Paulo, Brazil, by 2005; purchased from Marcelo de Medeiros, August 2005

82 *Set of Three Plaques from an Altar Frontal*

Bolivian

Eighteenth century

Silver, repoussé, chased, and burnished

(a) 13 x 14 x 1 1/4 inches (33 x 35.6 x 3.2 cm),

(b) 12 x 13 x 1 1/4 inches (30.5 x 33 x 3.2 cm),

(c) 13 x 13 x 1 1/4 inches (33 x 33 x 3.2 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Raul Edgar Maldonado Antezana, São Paulo, by 2012; purchased from Raul Edgar Maldonado Antezana, February 2012

80

DURING THE COLONIAL ERA churches throughout Latin America were opulently decorated to reinforce the majesty of the faith and inspire worship. In the Andes the importance of the altar was in many cases accentuated by covering the table's front, which faced the congregation, with lavishly worked sheets of silver, nailed together over supports to form large decorative schemes.¹ Over time many of these silver altar frontals have been broken apart, leaving fragments, such as the examples in the Huber collection.

The central portion of the single plaque (cat. 80) is decorated with a bird holding a piece of fruit in its claws. Above it is a harpy with fruit issuing from her maw, and below is a large inverted mask. These figures are surrounded by a mix of spirals, volutes, foliage, and beading. The arrangement of the winged creature and the pull of gravity on her breasts, as well as the position of the bird—which appears to be feeding on the beadwork—suggest that the plaque is meant to be viewed vertically. Nail holes along the side of the piece reveal that it was once part of an altar frontal, while the narrow width of the plaque may indicate that it was a

lateral element designed to flank a central piece of larger dimensions. The decorative vocabulary, known as grotesques, shows the influence of European engravings, and the profuse, strongly marked repoussé identifies this piece as from Alto Perú, now Bolivia,



FIG. 73. *Plaque from an Altar-Frontal with Bird Motif*, Peruvian (?), Eighteenth century. Silver, repoussé and chased, 13 5/8 x 13 7/8 inches (34.6 x 35.2 cm). Los Angeles County Museum of Art. Purchased with funds provided by the Bernard and Edith Lewin Collection of Mexican Art Deaccession Fund, M.2007.29.3. Digital image © 2013 Museum Associates/LACMA. Licensed by Art Resource, NY



81a



81b



81c



82a



82b



82c

where these characteristics were commonly found on silverware produced during the first half of the eighteenth century.

Each of the Peruvian plaques (cat. 81) is framed by an engraved border of stylized volutes and shell-like decorations known as *rocaïlle*. This border is in turn framed on all four sides by a raised braided-cord motif. Catalogue 81a and catalogue 81b depict the same decoration, horizontally inverted: a blossoming fruit surrounded by volutes and *rocaïlle* that encircle the small, winged face of a cherub. Catalogue 81c shows two large foliate volutes that merge to form a tree laden with pomegranates nestling among

the leaves; above, a heron perches amid the foliage, attempting to feed on the fruit. The design is similar to that of two plaques from a silver altar frontal that are now in the collection of the Los Angeles County Museum of Art (fig. 73), and it is possible that all of these fragments may have once been part of the same frontal.

The three Bolivian plaques (cat. 82) lack any formal framing or border, but a few scattered nail holes reveal where they were once attached to wooden supports, probably as part of a single continuous decoration rather than in a manner similar to the combined panels of the Peruvian set (cat. 81). At the

center of each fragment is an *hombre follaje*, or foliate man, whose body below the waist is incorporated into a dense arrangement of large foliate scrolls, flowers, and fruits.² In catalogue 82a and catalogue 82c, each figure holds in one hand a long leaf, similar to a palm frond, and the end of a stem from which several leaves spring. Both arms of the figure in catalogue 82b are turned upward, and on his left hand sits a large bird.

EQC/MAC

¹ Phipps et al. 2004, pp. 280–81, cat. 92.

² Ibid., pp. 52–53.



83 **Fragments of a Silver Relief**

Bolivian

Late seventeenth–early eighteenth century

Silver, repoussé, chased, and engraved

31 7/8 x 55 7/8 x 1 1/4 inches (81 x 141.9 x 3.2 cm),
23 5/8 x 55 7/8 x 1 1/4 inches (60 x 141.9 x 3.2 cm)

Inscribed on both fragments at top center:
RH (repoussé)

Roberta and Richard Huber Collection

PROVENANCE: Possibly Rojas family, Potosí and later Cochabamba, Bolivia; with Jorge Núñez de Arco Baluarte (1921–2007) (dealer), La Paz; his son, Jorge Núñez de Arco, La Paz, by 2000; purchased from Jorge Núñez de Arco, November 2000

EXHIBITED: *Reverence Renewed: Colonial Andean Art from the Thoma Collection*, DePaul University Museum, Chicago, January 15–March 20, 2009

THE ORIGINAL FUNCTION of these large silver relief fragments remains unclear; they may once have been part of a larger decorative structure, similar in the technique of its construction to the silver relief altar frontals produced throughout the Spanish colonies (see cats. 80–82). However, unlike many altar frontals, which are typically made up of nailed-together silver plaques, these two fragments are each a single sheet of silver. The finished decoration along the top edge of each fragment, as well as the nail holes along those same edges, suggests that the top of each fragment represents the finished edge of whatever complete work they once belonged to. Another possibility is that both fragments were part of a silver frame for a painting, perhaps a monumental depiction of one of the Spanish monarchs or a viceroy. Given that the same complete design exists on both fragments, despite the difference in their sizes, the fragments may have

belonged to a pair of frames for two paintings, depicting a pair of sitters.

Both fragments are surmounted by a large scalloped and foliate shape that frames a scrollwork plaque carried by two angels. On both fragments the plaque bears the monogram *RH*, possibly a reference to the patrons who paid for the original work.¹ At the bottom center of both fragments are two cornucopias, filled with fruit, and from which emerge scrollwork that covers the body of the entire fragment with an intricate design filled with foliate accents, flowers, and fruits.

MAC

¹ In correspondence dated December 11, 2000, the dealer who sold these works suggested that they were connected to the Rojas family from Potosí, who were involved with that city's mint (which now houses the well-known Museo de la Casa Nacional de Moneda). Several people with that family name are listed in documents in the mint's archives, but none has been conclusively connected to this work. See Casa Real de Moneda and Fundación Cultural del Banco Central de Bolivia 2002.



84 *Pair of Frames*

Bolivian

Last third of the eighteenth century

Silver, cast, repoussé, chased, engraved, and burnished over wood

Each 29 15/16 x 20 1/4 x 2 inches
(76 x 51.4 x 5.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Platería lo Castillo, Ltd., Santiago, by 1998; purchased from Platería lo Castillo, Ltd., December 14, 1998

THESE SILVER FRAMES are decorated in a repoussé relief of rocailles, scrolls, and leaves. At the center of each vertical side is an angel who grasps the adjacent scroll. The top of each frame is adorned by two birds,

with outstretched wings, that flank a scallop-shaped decoration. The interiors of both frames are decorated at each corner with small scrollwork plaques. The abundance of repoussé decoration, which creates an illusion of movement, demonstrates the adaptation of the Rococo style in Bolivia.¹

While both frames now contain mirrors, their original purpose is unknown, although it is likely they originally framed a painting of a religious subject, or a portrait (see also cat. 85).² A similar example is known to have come from a private oratory in a hacienda near Cuzco; furnishing their homes with elaborate silver goods heightened the sense of luxury among provincial elites.³ Haciendas were repositories for silver objects, thanks to the abundance of the metal, which

often replaced copper and iron as the raw material for all kinds of objects. Art historian Luis Eduardo Wuffarden has argued that the appearance of similar twin mirrors with silver frames in the painting of the Altar of the Last Supper (see p. 21, fig. 22), from the series of canvases depicting the festival of the Corpus Christi, demonstrates that frames such as these were used to decorate ephemeral altars built to mark the passage of the body of Christ during the holy celebration.⁴

EQC

1 Wuffarden 2009, p. 29.

2 Phipps et al. 2004, pp. 354–55, cat. 149.

3 Wuffarden 2009, pp. 29 and 145.

4 Ibid., pp. 29–30.

Frame

Bolivian

1734

Silver, cast, repoussé, chased, and engraved over wood

33 7/8 x 23 1/4 x 2 1/2 inches (86 x 59 x 6.4 cm)

Marked top right: *OLASABAL*; *AÑO 1734* (repoussé); top center: *STARE* (repoussé)

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Uruguay; with Eguiguren Arte Hispanoamericano, Buenos Aires, by 2003; purchased from Eguiguren Arte Hispanoamericano, December 5, 2003

THIS SUMPTUOUS silver frame now holds a mirror but likely originally held a painting of the Virgin of the Immaculate Conception, as indicated by the presence of symbols referring to the Virgin's immaculacy throughout the frame's ornate decoration. The Catholic doctrine of the Immaculate Conception of Mary, which asserts that the mother of Jesus was born without original sin, was not made dogma in the Church until the mid-nineteenth century, but it had been the subject of contentious debate among theologians since the Middle Ages. The doctrine was promoted in the seventeenth and eighteenth centuries by the Spanish Habsburg kings as well as by several religious orders, most prominently the Franciscans and Jesuits. As the debate over Mary's immaculacy continued in Europe, worship of the Virgin of the Immaculate Conception spread to the Iberian colonies, where she became a popular subject for artists (see cats. 37–40).

While the symbology surrounding the Blessed Virgin Mary is extensive, there are certain attributes, as seen on this frame, that refer specifically to the immaculacy. Cherubs near the top of the left and right sides of the frame hold a palm frond and tiny cedar tree, respectively. The symbolic significance of the

palm and the cedar can be traced to a passage in the Book of Ecclesiasticus (24:13–14), written by the Jewish scribe Jesus ben Sirach in Jerusalem in the early second century BCE: “I grew tall, like the cedars in Lebanon, like the cypresses on Mount Hermon, like the palm trees of Engedi. . . .” These trees are ascribed an incorruptible nature, which is likened to the grace and immaculacy of the Virgin.

Similarly, two winged cherubs on either side near the bottom of the frame reveal two further signs of the Immaculate Conception: on the left, a well makes reference to the *puteus aquarium viventium*, or “well of living waters”; and on the right a fountain alludes to the *fons hortorum*, or “fountain of gardens.” Both symbols derive from the Song of Solomon (4:15), which describes “a garden fountain, a well of living water, and flowing streams from Lebanon” and is one of many passages believed to presage the Virgin.¹

At the center of the left, right, and bottom elements of the frame, the body of a foliate man is joined to an intricate design of interwoven leafy vines, bearing flowers and fruits that cover the frame's surface. All of the figures clutch stems of the vines to their chests, but the man at the bottom center also holds a fruit, perhaps an apple or a pomegranate. The bottom figure is flanked on either side by two winged cherubs, each of whom holds additional attributes of the Immaculacy of Mary: roses and lilies. The appearance of both types of flowers can again be associated with their metaphorical use in the Song of Solomon (2:1–2) and the book's allegorical representation of the Virgin: “I am a rose of Sharon, a lily of the valleys. As a lily among brambles, so is my love among maidens.”

At the top center of the frame is an image of Saint Joseph carrying both the Christ Child and a flowering rod, one of his main attributes.² On either side of Joseph are two foliate men wearing headdresses made of leaves, and each bearing two more symbols

of the Immaculacy. The figure on the left holds a tower known as the *turris David cum propugnaculis*, another evocation of the Virgin from the Song of Solomon (4:4), which states, “Your neck is like the Tower of David, built for an arsenal,” alluding to the Virgin as an unfaltering symbol of the Christian church. The foliate figure on the right holds a small domed structure with two columns on either side of a door. The design of the structure, known as a *portacoeli*, is drawn from the Book of Genesis (28:17), in which Jacob describes the land given to him by God in a dream as “the gate of heaven.”³

Few paintings produced in the Spanish colonies have retained their original frames, and silver examples such as this one were especially easy to repurpose as new objects (see cat. 84). The frame bears a date of 1734 at the top center, beneath the image of Saint Joseph, as well as a collection of letters that may refer to the work's owner. A stamp with the letters *OLASABAL*, which appears in several places on the frame, is possibly a maker's mark, but it has not yet been connected with any known silversmith.

MAC

1 Stratton 1994, p. 42.

2 Although it has been suggested that this may be a depiction of Saint Anthony of Padua, the figure lacks a Franciscan habit and tonsure, as well as the book that is typically carried by Saint Anthony (see cats. 58, 59).

3 Stratton 1994, pp. 41–42.





86 *Fragment from a Tabernacle Door*

Bolivian (?)

Eighteenth century

Silver, cast, repoussé, chased, engraved, burnished, and gilded

Diameter 10 1/4 inches (26 cm), depth 2 inches (5.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: Fernando de Medeiros (1919–2001) (dealer), São Paulo, Brazil; by inheritance to his son, Marcelo de Medeiros (dealer), São Paulo, 2001; purchased from Marcelo de Medeiros, April 2007

THIS FRAGMENT was likely once part of a door to a church tabernacle, the receptacle in which the Holy Eucharist is stored between masses. Produced for churches throughout the American colonies, silver tabernacles were made entirely of metal or of silver

sheets imposed over wooden frames. The fragment in the Huber collection was probably once inserted into a larger decorative scheme that encompassed the entire tabernacle door.

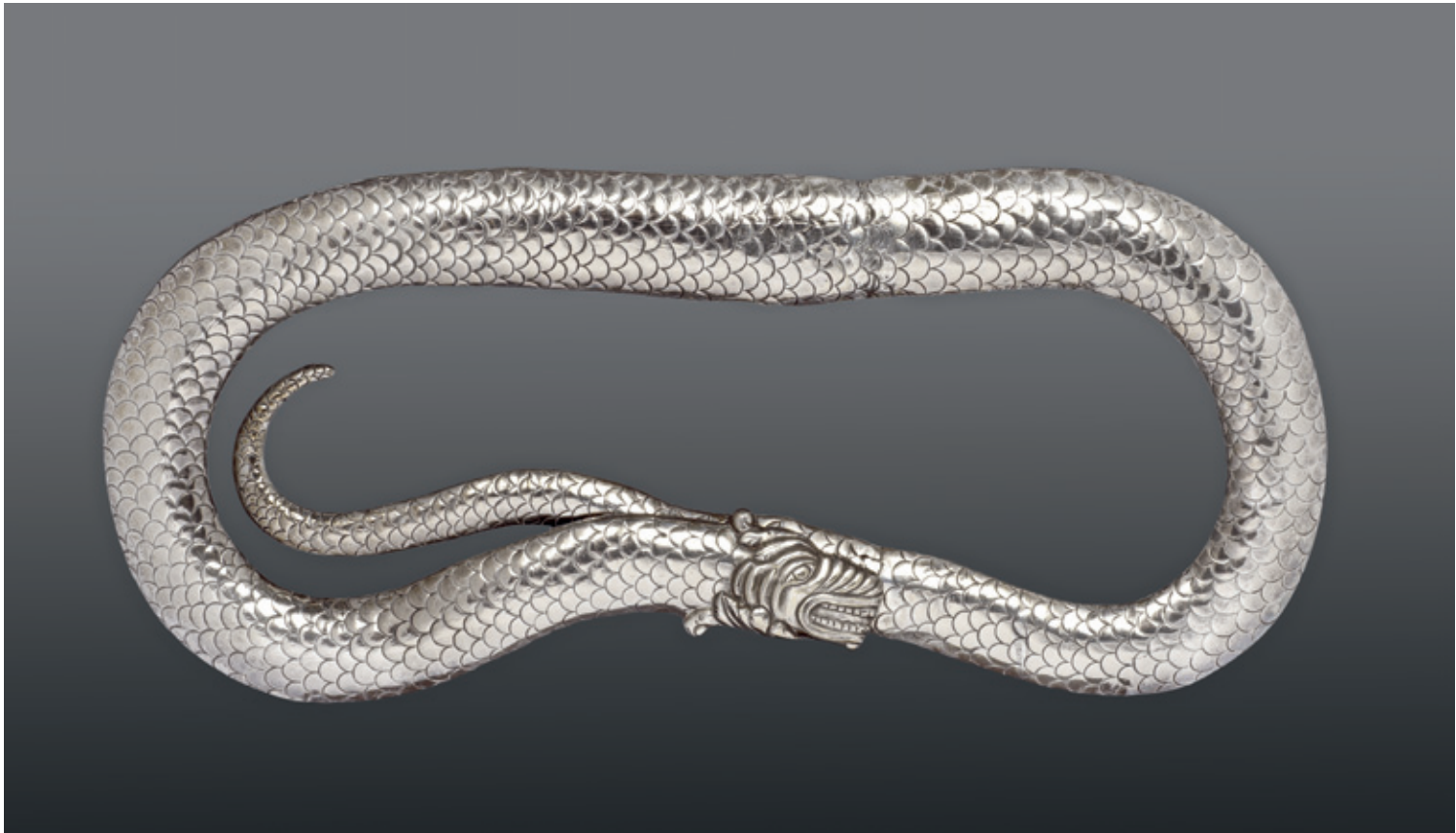
It depicts an image of the Agnus Dei, or Lamb of God, a reference to Jesus Christ. The Gospel of John (1:29) describes Christ's appearance to Saint John the Baptist and the saint's exclamation, "Behold the Lamb of God, which takes away the sin of the world." The lamb's role as a symbol of Christ led to its frequent depiction on tabernacle doors, behind which lay the Eucharistic body of Christ.¹

Here the lamb is depicted with a halo, seated on top of a book and clutching a staff, to which a banner is attached. From the edge of the book hang seven medieval seals. The body of the lamb is surrounded by chased

and engraved designs that represent clouds. This specific iconography of the Lamb of God is drawn from a passage in the fifth book of Revelations, in which Saint John the Evangelist describes the appearance of the "Lion of the tribe of Judah": a lamb with seven horns and seven eyes, who although slain still lives and who is the only creature worthy to open the seven seals that will release the seven spirits of God, thus bringing about the events of the Apocalypse and the Last Judgment of man.

MAC

¹ Another fragment from a tabernacle showing the Lamb of God is in the collection of the Museo Nacional del Virreinato, Tepotzotlán, Mexico. See Museo Nacional del Virreinato 1999, p. 161, cat. 192.



87 ***Serpent (Fragment)***

Peruvian or Bolivian

Nineteenth century (?)

Silver, engraved and repoussé

7 1/2 x 17 3/8 x 3/4 inches (19.1 x 44.1 x 1.9 cm)

Roberta and Richard Huber Collection

PROVENANCE: Fernando de Medeiros (1919–2001) (dealer), São Paulo, Brazil; by inheritance to his son, Marcelo de Medeiros (dealer), São Paulo, 2001; purchased from Marcelo de Medeiros, March 22, 2010

THIS REPRESENTATION of a serpent, which is incomplete in the round, is made up of three pieces of silver soldered near the center of the body and where the tail meets the head. The body is engraved to imitate overlapping scales, while the face is rendered in a manner similar to other Spanish colonial representations of serpents.

Unfortunately, with no context to guide us, it is not possible to determine what

function the piece served, although it does recall representations of the serpent that winds around the sphere at the feet of many images of the Virgin of the Immaculate Conception, perhaps indicating that the object was once part of a larger polychromed sculpture. Serpents have a rich iconographic history in Christian art, but it is also possible that this work was part of the decorations on a larger silver work.

The flattened and strongly delineated scales point to a nineteenth-century production. The loss of the object's patina, likely during a modern cleaning, contributes to the difficulty in dating the work.

EQC



88 **Basin**

Peruvian or Bolivian

Eighteenth century

Silver, raised, repoussé, chased, engraved, and burnished

11 13/16 x 14 3/16 inches (30 x 36 cm)

Roberta and Richard Huber Collection

PROVENANCE: Fernando de Medeiros (1919–2001) (dealer), São Paulo, Brazil; by gift to his son, Marcelo de Medeiros (dealer), São Paulo, by 1995; purchased from Marcelo de Medeiros, June 1995

EXHIBITED: *Reverence Renewed: Colonial Andean Art from the Thoma Collection*, DePaul University Museum, Chicago, January 15–March 20, 2009

ASSOCIATED IN ANTIQUITY with the birth of Venus, the scallop shell later played a role in Christian ritual, inspired in part by the shells

worn by pilgrims on their cloaks as they returned from Santiago de Compostela in Spain. The scallop shell also was associated with the idea of rebirth by water, and thus a shell was often shown in representations of John the Baptist baptizing Christ.

In the Spanish and Portuguese colonies, silver shells such as this one were used to pour water from a font over the heads of children as part of the ceremony for the Sacrament of Holy Baptism. In addition to this ecclesiastical use, scallop shells were also outfitted with legs and used domestically as holy-water fonts (see also cat. 108). Similar basins were also employed for secular purposes, perhaps paired with a ewer as a sink for washing one's hands.¹

The curved base of this silver shell is decorated with two volutes intertwined with foliage and surrounded by a rope motif.

Concave grooves are engraved with leaf and flower designs, with the exception of one groove at the center and two on either side, which are unembellished. The undulating border is edged with pearl beading. The convex side of the shell shows signs of the techniques employed in its manufacture.

As with most silver objects of this region, there are no marks on the piece to allow its exact date to be determined. Nevertheless, stylistic factors suggest that it was produced in the eighteenth century, when the use of baptismal basins in the shape of scallop shells was most common.

EQC

¹ See the example in Phipps et al. 2004, p. 326, cat. 121; and Cattán Naslausky et al. 2002, p. 39.



89 Coccha (*Ritual Basin*)

Peruvian or Bolivian

Nineteenth century

Silver, cast, chased, and burnished

Diameter 8 1/4 inches (21 cm), depth 1 3/8 inches (3.5 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Nóbrega Antiguidades, São Paulo, Brazil, by 1999; purchased from Nóbrega Antiguidades, October 1999

EXHIBITED: *Reverence Renewed: Colonial Andean Art from the Thoma Collection*, DePaul University Museum, Chicago, January 15–March 20, 2009

THESE SMALL CIRCULAR BASINS, KNOWN AS *cocchas*, originated in the southern Andes at the end of the colonial period and gained widespread popularity. Decorated on the

interior and rim with engraved or sculpted figures of animals, such vessels were generally made out of glazed ceramic or wood.¹ They were often commissioned by modest farmers in the southern Andes, particularly in the region of Callao, who typically could not afford vessels made out of metal.²

This example in silver has a circular base and a rim with slightly out-turned lips, formed by four symmetrical indentations. On either side a curved handle is crowned by the figure of a bull standing on a small base, facing inward toward the interior of the basin, which is decorated with a pair of yoked oxen.

Objects of this type represent an interesting mixture of cultures; formally they are related to European models, such as the two-handled drinking bowls called *tembladeras*, produced in Spain and other parts of Europe. Adapted in the New World, the basins

became associated with pre-Columbian rituals involving water and the fertility of the earth, a sign of the cultural continuity of ancient traditions.³ As with most expressions of the Andean folk tradition, it was only in the nineteenth century following independence that objects of this kind began to be produced freely and openly, and the oldest extant silver *coccha* of this kind dates to 1825.⁴

EQC

1 Acevedo 1986.

2 Wuffarden 2009, p. 33.

3 Ibid.

4 Stastny 1981, p. 249.

90

Chalice

Argentinean

Nineteenth century

Silver, cast and burnished

Height 11 ¹³/₁₆ inches (30 cm high), diameter (base) 5 ¹/₂ inches (14 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Héctor Pérez, Buenos Aires, by 1999; purchased from Héctor Pérez, March 1999



THE CIRCULAR BASE of this silver chalice rises in five concentric sections—two convex contours alternating with three rectilinear ones. The short stem is composed of a large pear-shaped form beneath concave molding. The cup has long, smooth sides and a curved lip.

Judging by the unembellished surface of this piece, it can be dated to the nineteenth century, but certain peculiarities of style are to be noted. In his 1583 treatise on measurements for sculpture and architecture, Juan de Arfe y Villafane provides precise details on the characteristics and dimensions of a chalice, indicating that the cup should measure three-tenths of the total height. While these

proportions can clearly be observed in most examples of this liturgical object, here the considerably longer sides of the cup represent a daring nineteenth-century stylistic innovation.

As objects consecrated for exclusive ritual use in the Catholic mass, chalices are distinguished by their meticulously finished workmanship: “In a chalice, more than in any other piece, all diligence is required, both in the smoothness of the cup and in the just proportions of the parts of which it is composed.”¹ It is therefore remarkable that, in this case, the interior of the cup still shows traces of hammer marks from its fabrication,

in contrast to the fine polish of its exterior. Although it appears unlikely that this piece served as a domestic cup or goblet, it remains a possibility.

EQC

¹ Arfe y Villafane 1795 [1585], p. 271 (editor’s translation).

91 ***Processional Cross***

Argentinean

Nineteenth century

Silver, cast

Height 19 ¹¹/₁₆ inches (50 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Marcelo de Medeiros (dealer), São Paulo, Brazil, purchased in Buenos Aires, c. 1992–93; purchased from Marcelo de Medeiros, March 1999



THIS PROCESSIONAL CROSS consists of a Latin cross, knobbed staff, and handle. The smooth arms of the cross are grooved at the edges and end in three-lobed finials. A sunburst is attached to the back of the cross at the intersection of the arms. The circular base, which rises in three sections, is joined by a narrow concave band to two rounded volumes on the staff, with the top form considerably larger than the bottom. The handle is equipped with a perforated cylindrical support so that the cross can be fitted onto a rod or pole.

Many ceremonies and festivals in the Catholic world involve processions of varied scale, both within the church and outside in the surrounding area. In the Spanish and Portuguese colonies processions for important festivals, such as that of the Corpus Christi, were occasions for extreme extravagance. A processional cross, borne by a crucifer (crossbearer), always leads ecclesiastical processions inside and outside a church. It is generally flanked by two or more processional candlesticks or lanterns,

also mounted on poles and carried by other acolytes. Although processional crosses are often simple in appearance, as is this example in the Huber collection, examples can be richly decorated, with complex engraving or in some cases with two small bells hanging from the horizontal arms.

EQC



92 ***Pax Depicting the Ecce Homo***

South American

Eighteenth century

Silver, repoussé, chased, and burnished

7 3/16 x 6 inches (18.2 x 15.2 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Eguiguren Arte Hispanoamericano, Buenos Aires, by 1990; purchased from Eguiguren Arte Hispanoamericano, February 1990

ALSO KNOWN AS an *osculatorium*, a pax is a small stamped or carved tablet used during the Catholic mass to receive the “kiss of peace” before Communion. The practice became popular following the Council of Trent, but reaches back to the medieval

period and continued into the early nineteenth century. Pax are made from a variety of materials, including ivory, carved and painted wood, or metal, sometimes in pairs so that one could be offered to the men in the congregation and the other to the women.¹ Although these objects appear to have been produced in great numbers in the Spanish colonies, they were also imported from Europe. Six painted and gilded wood pax, for example, were sent by the Sevillian painter Pedro de Villegas Marmolejo (1519–1596) to Puerto Caballos in Honduras in 1557.²

The subjects displayed on pax are diverse, but images of the Virgin Mary and Christ, particularly his Passion, predominate. The Ecce Homo was one of the most consistent subjects for these objects, often utilizing engravings of the subject as a model, such as those by Jerome Wierix (1553–1619).³ The pax in the Huber collection shows Christ within a strapwork frame, dressed in a loincloth, his

head inclined downward in sad acceptance. He wears a crown of thorns and holds a cane, royal attributes given to Christ during his mocking by the Roman soldiers, and he is bound around the neck and wrists by a rope, an allusion to when he was tied to a column and scourged. The figure of Christ in this object closely resembles a silver-relief Ecce Homo that is incorporated into an elaborate coffer produced in Caracas, now in the church of San Lorenzo in Las Palmas, in the Canary Islands.⁴

MAC

¹ For a study of the origins and use of pax, see Sanz Serrano 1982.

² Revello 1948, p. 135.

³ Sanza Serrano 1991, p. 117.

⁴ Caja General de Ahorros de Canarias de Iniciativas 2011, p. 27 and p. 69, cat. 35.



93 **Missal Stand**

Peruvian or Bolivian

Late eighteenth century

Silver, repoussé, chased, engraved, and wood

12 x 15 x 8 1/2 inches (30.5 x 38.1 x 21.6 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection; sale, Christie's, New York, November 27, 1996, no. 323

EXHIBITED: *Reverence Renewed: Colonial Andean Art from the Thoma Collection*, DePaul University Museum, Chicago, January 15–March 20, 2009

STANDS SUCH AS THIS ONE were used to support missals and other liturgical texts as they were being read during the mass and other services. Most altars had at least one missal stand, although in some cases these works would be produced in pairs. In Spain the stands were typically made of less costly materials, such as wood, copper, or iron, but in the Spanish colonies they were often made out of silver sheets that covered a wooden support, owing to the abundance of this precious metal.¹

This example consists of repoussé and engraved silver plates, attached by means of silver nails. On the slanted bed against which the book would have rested, two birds are shown perched on branches amid flowers and foliage, flanking an elaborate palmette with a flower at its center ringed by a garland. The shelf and skirt at the front of the stand are decorated with stylized acanthus leaves on either side of a second palmette.

The stand, which is open at the back, rests on four rounded wooden feet.

Although the motifs of foliage and birds belong to the vocabulary of baroque decoration popular throughout the viceroyalty of Peru in the eighteenth century, a certain formal sobriety can also be observed in this piece, together with the gadroon motifs that became increasingly common toward the beginning of the nineteenth century. Although the work was sold at auction in New York as “probably Brazilian,” its construction and decoration have more in common with missal stands produced in the Andean regions of present-day Peru and Bolivia.²

EQC

¹ Phipps et al. 2004, pp. 292–93, cat. 100.

² See the missal stand published in *ibid.*, pp. 292–97, cats. 100–104.

94 **Lantern**

Peruvian

1738

Silver, pierced, engraved, and burnished

Height 15¾ inches (40 cm)

Inscribed along bottom: *D. JOSE de BILLANUEBA mando hacer esta linterna para yglesia de Mayoc siendo cura D. Y[?] / Obregón . . . en el año [?]38*; above door: *IHS*

Roberta and Richard Huber Collection

PROVENANCE: Fernando de Medeiros (1919–2001) (dealer), São Paulo, Brazil, probably purchased in Bolivia; by inheritance to his son, Marcelo de Medeiros (dealer), São Paulo, 2001; purchased from Marcelo de Medeiros, August 2005



THE CYLINDRICAL body of this lantern is attached to a circular base by means of eight flanges. Circled by a plain rim, the domed top ends in a decorated spike, outfitted with a ring for the chain on which the lantern can be carried. A three-hinged door with a hooked latch is at the front of the piece, and inside is a cylindrical candleholder with a concave saucer. The body of the lantern is decorated with engraved and pierced foliage and spiral motifs, open to allow light from the candle within the lantern to shine out. The small door is decorated with an engraved image of a monstrance and above the door on the body of the lantern is a sunburst

containing the letters *IHS*, the monogram of Christ. Both the monstrance and the monogram were frequent elements in Jesuit iconography.

An inscription running along the bottom of the body reads, *D. José de Billanueva ordered this lantern to be made for the church of Mayoc when D. Y[?] / Obregón was priest there . . . in the year [?]38*. Similar to hanging votive lamps (see cat. 95), this work was commissioned by Don José de Villanueva as an offering to a church in the district of Mayoc in Churcampá province, in the Huancavelica region of Peru. The strong presence of the Jesuit order in the

Huancavelica region from 1644 until its expulsion in 1767, as well as the presence of the imagery on the lantern, suggests that the work was produced for a Jesuit church in the year 1738. Although the date could refer to 1838, the decorative style makes the earlier date more probable. The basic construction of the lantern may also point to production by a local craftsman, rather than by a silversmith in one of the major cities.

EQC

95 *Lamp*

Peruvian

Eighteenth century

Silver, cast, chased, repoussé, perforated, and engraved

Height 42 inches (106.7 cm), diameter 30 inches (76.2 cm)

Roberta and Richard Huber Collection

PROVENANCE: With María Galindo, Cochabamba, Bolivia, by 1970s; sold to Jorge Núñez de Arco Baluarte (1921–2007) (dealer), La Paz, 1970s; his son, Jorge Núñez de Arco, La Paz, by 2001; purchased from Jorge Núñez de Arco, May 6, 2001

LAMPS SUCH AS THIS ONE were frequently commissioned by individuals to hang in a church in front of an altar or image as a visual demonstration of a donor's devotion to the specific sacred subject. Often referred to as votive lamps, they typically bear an inscription that might give the donor's name, details surrounding the lamp's commission, and perhaps the name of the person to whom the work was dedicated.¹ The lamp in the Huber collection has no inscription, and although this does not rule out the possibility that it was produced as a votive lamp, it may indicate that it was commissioned directly by the church for its use.²

The lamp is done in the baroque style that was popular in eighteenth-century Peru. The main body is in the shape of an inverted cone, with a slight widening toward the base, and decorated in the manner of an urn, with engraved foliage, spirals, flowers, and fruits. The top tier consists of a series of gadroons running beneath a broad rim. At the bottom the lamp tapers off into a small, stylized knob and ring. The six branches affixed to the body of the lamp each include the image of a fish that supports a candleholder with saucer. Three larger branches are composed of a motif of spirals and stylized foliage, as well as a winged, bare-breasted foliate woman.



The removable, smaller branches are also composed of spirals.

The top tier of the lamp has the same form as the main body, but it is inverted, smaller, and decorated with foliage motifs along its bottom edge. Also ornamenting the bottom edge are three lion heads with rings in their maws that hold the chains from which the main body of the lamp hangs. The links of the chains are decorated with an open scrollwork pattern.

The center of church lamps of this type generally contained a glass receptacle

that held a single wick burning in oil. The fact that this piece is equipped to hold wax candles makes it somewhat rare. Although such lamps were common in the colonial period, and can often be seen in paintings from the period, this example is one of the few that have survived.

EQC

¹ Cristina Esteras Martín, in Rishel and Stratton-Pruitt 2006, p. 195, cat. III-6.

² Borrell et al. 2002, p. 272, cat. 94.

96 *Pair of Altar Candlesticks*

South American, Brazilian (?)

Eighteenth century

Silver, cast, repoussé, chased, and engraved over wood

Height (each) 11 inches (27.9 x 19 cm)

Roberta and Richard Huber Collection

PROVENANCE: Fernando de Medeiros (1919–2001) (dealer), São Paulo, Brazil; by gift to his son, Marcelo de Medeiros (dealer), São Paulo, by 1998; purchased from Marcelo de Medeiros, November 1998

97 *Pair of Altar Candlesticks*

Bolivian

Eighteenth century

Silver, cast

Height 22 ¹³/₁₆ inches (58 cm)

Roberta and Richard Huber Collection

PROVENANCE: López de Quiroga Baldiviezo, Potosí, Bolivia; heirs of Quiroga Baldiviezo, Sucre, Bolivia; sold to Candido Silva–Arte Colonial Sudamericano, Buenos Aires, 1997; purchased from Candido Silva–Arte Colonial Sudamericano, December 2001

98 *Pair of Altar Candlesticks*

Bolivian

Eighteenth century

Silver, cast and chased

Height 15 ⁹/₁₆ inches (39.5 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Platería lo Castillo, Ltd., Santiago, by 1998; purchased from Platería lo Castillo, Ltd., December 14, 1998



96

OFTEN PRODUCED in sets of six, candlesticks were used in Catholic institutions to illuminate altars and interiors. Light reflected off the body of candlesticks and other silver decorations typically found in churches, thus creating an inspiring environment for a parishioner's devotions. Silver became the material of choice for producing these works in the Spanish colonies, where it was readily available given the unprecedented amount of the metal being mined.

The appearance of altar candlesticks ranges from simple to ornate, often reflecting the dominant decorative tastes of the period. Due to the lack of marks on the candlesticks in the Huber collection, or other contextual information, it is difficult to say with certainty where these pairs were produced, although their stylistic qualities offer some indication.

The candlesticks in catalogue 97 are made up of cast-silver segments joined around a central wooden core. Those in catalogue 98

are made in a similar fashion, with the notable addition of a shallow dish at the top of each candlestick, designed to catch melted wax as a candle burned. The general form of both works is similar to examples found on church altars throughout Bolivia.

In contrast, the third pair of candlesticks (cat. 96) is not designed to be seen in the round, but more likely to be placed on an altar and viewed only from the front. The silver frontal of each candlestick is decorated with a crosshatched pattern overlaid with a foliate repoussé design. This pair is similar in construction to several Goan candlesticks in the Huber collection (see cats. 114, 115). Along with their provenance, this may suggest that they were produced in Brazil, inspired by a common Portuguese model. A central cartouche on each candlestick is blank, but was perhaps intended to be inscribed with the name of the works' patron or patrons.

MAC



97



98



99 Tray

Peruvian, Puno (?)

1700–25

Silver, repoussé, chased, and engraved

12 5/8 x 17 1/2 x 3/4 inches (32.1 x 44.5 x 1.9 cm)

Marked on reverse: royal crown surrounded by a circle of pearls

Roberta and Richard Huber Collection

PROVENANCE: Private collection, France, by 2005; sold to Eguiguren Arte Hispanoamericano, Buenos Aires, 2005; purchased from Eguiguren Arte Hispanoamericano, August 2007

PUBLISHED: López Guzmán 2004, cat. 281 (color illus.)

EXHIBITED: *Perú Indígena y Virreinal*, Museu Nacional d'Art de Catalunya, Barcelona, May–August 2004, Biblioteca Nacional, Madrid, October 2004–January 2005, and National Geographic Museum at Explorers Hall, Washington, DC, February–June 2005

IN ADDITION TO A RICH TRADITION of ecclesiastical objects, silversmiths also produced distinctive metalwork for secular and domestic use. In the same way that the opulent decoration of ecclesiastical silver enhanced churches and reinforced the faith, the sumptuousness of secular silver demonstrated the high standards of luxury favored by elites in the Viceroyalty of Peru.

Similar trays were used for religious purposes (generally to collect alms), but the decoration on the example in the Huber collection suggests that it was employed for secular purposes in a private home. The bottom of the tray is decorated at its center with a basket filled with some type of food, possibly fruits, and two birds, all within a circular wreath. The central surface is enclosed by a rope-like border, while the interior of this framing device is decorated with interlacing foliate patterns that incorporate flowers and fruits. This frame is itself enclosed by a series of rope-like borders that define the beveled

sides of the tray, also decorated with a foliate pattern. At the center of each side appears the small face of an *hombre follaje*, or foliate man. The rim of the tray is decorated with alternating designs of interlaced leaves and fruits, with a flower at the center of each side.¹

This piece is marked on its reverse with a crown surrounded by a circle of pearls—a tax mark, or *quinto*, that guaranteed that a silver object had been officially examined and that the required one-fifth of its value had been paid to the royal treasury. Based on the stylistic characteristics of this tray, the place of production may be attributed to the city of Puno, on the shores of Lake Titicaca.²

MAC

¹ Christina Esteras Martín, in Phipps et al. 2004, pp. 331–34, cats. 126–29.

² López Guzmán 2004, p. 248, cat. 281.



100

Coquera (*Coca Box*)

Bolivian

First half of the eighteenth century

Silver, repoussé, chased, and burnished

9 1/16 x 11 7/16 x 10 1/4 inches (23 x 29 x 26 cm)

Roberta and Richard Huber Collection

PROVENANCE: With Platería lo Castillo, Ltd., Santiago, by 2005; purchased from Platería lo Castillo, Ltd., December 2, 2005

EXHIBITED: *Reverence Renewed: Colonial Andean Art from the Thoma Collection*, DePaul University Museum, Chicago, January 15–March 20, 2009

THE TREFOIL-SHAPED BODY of this vessel is edged at the bottom with a narrow festoon of acanthus leaves. It rests on four small ball feet and has a rounded, scallop-shaped lid. The sides are decorated with masks, birds, foliage, and spirals, and the front and back with ornamental shields. The hinged lid is embellished with panels of foliage between

pronounced gadroons, and can be secured to the front of the box by a latch. Perhaps inspired by the spice boxes of Europe, during the first half of the eighteenth-century colonial *coqueras* were characterized by scallop-shaped lids with baroque decoration, such as the example seen here. The shape and decoration of the boxes changed radically toward the end of the century as elements of the neoclassical style became popular throughout the Spanish colonies.¹

Coqueras could be used for a variety of functions, depending on the design of the interior. The lack of any interior partitions on this box makes its final purpose uncertain, but typically *coqueras* were used for storing coca leaves, which have been chewed throughout the Andes since before the arrival of the Spanish, a practice that continues today. The boxes could also be used to store sweets or *yerba mate*, a leaf used for making *mate* tea. A taste for *mate* infusions spread from the Jesuit missions in Paraguay during

the seventeenth century. Examples of wooden coca boxes from the Jesuit missions in Moxos and Chiquitos in Bolivia still survive. This box is thus a fine example of silver used for domestic purposes. Similar pieces could be found in the living and dining areas of Spanish colonial houses, for use by guests who wished to prepare a digestive beverage after a meal. Travelers' accounts describe these boxes as containers of aromatic and digestive herbs, doubtless including coca leaves, thus demonstrating "the survival of the ritual and sumptuary use of coca leaves among certain Andean elites."²

EQC

- ¹ See the variety of coca boxes discussed in Phipps et al. 2004, pp. 341–5, cats. 136–39.
- ² Wuffarden 2009, pp. 28–29 (editor's translation).

101 Basin

Peruvian, Arequipa (?)
Nineteenth century
Silver, cast, chased, and engraved
Diameter 14 5/8 inches (37.1 cm), depth 3 inches (7.6 cm)
Marked on bottom: *CM*; on underside of rim: *M. G. DE C.*
Roberta and Richard Huber Collection
PROVENANCE: Art market, La Paz, by 1987; purchased 1987

102 Kettle

Argentinean
Early nineteenth century
Silver, raised, with wooden handle
Height 9 3/4 inches (24.8 cm), diameter 10 1/2 inches (26.7 cm)
Roberta and Richard Huber Collection
PROVENANCE: With Héctor Pérez, Buenos Aires, by 1999; purchased from Héctor Pérez, March 1999

103 Cup

Argentinean
Nineteenth century
Silver, raised, cast, and chased
5 1/2 x 5 3/4 x 4 inches (14 x 14.6 x 10.2 cm)
Roberta and Richard Huber Collection
PROVENANCE: Art market, Buenos Aires, by 1993; purchased July 1993

104 Pair of Candlesticks

Argentinean
Nineteenth century
Silver, cast
Height (each) 7 1/2 inches (19.1 cm)
Roberta and Richard Huber Collection
PROVENANCE: Elisa Peña, Argentina. With Casa de Remates Bullrich, Buenos Aires, by 1992; sold to Candido Silva–Arte Colonial Sudamericano, Buenos Aires, 1992; purchased from Candido Silva–Arte Colonial Sudamericano, December 2001



Detail of cat. 101

THE MAJOR SILVER STRIKES in South America had ended by the nineteenth century, but the metal remained a popular material for a variety of objects, including the production of pieces for domestic use. As the neoclassical style arrived from Europe and was embraced in the arts in South America, silver objects, especially those for use in the home, became less visibly ornate and instead favored burnished surfaces that highlighted the reflective qualities of the metal.

Large basins such as catalogue 101 were used to serve food hot from the kitchen, since their delicate handles allowed them to be carried without burning the hands. This example has a circular base with undecorated sides that slant upward, and an undulating rim that turns slightly outward. The two handles, embellished with engraved horse heads and facing each other on either side, can be turned up or down. In this case the handles are decorated with great artistry, possibly in imitation of the figure of a knight chess piece.

The unembellished forms of this object suggest that it dates to the final years of the

colonial period, and it is similar to silverware produced in Arequipa, Peru. The subtle zigzags of the initials *CM* that appear on the bottom of the base recall the markings of silver assayers. The letters *M. G. DE C.* on the underside of the rim may indicate the owner of the piece, since wealthy families were generally eager to have their initials engraved on their possessions.

This kettle (cat. 102) would have been used to heat water for a variety of everyday purposes, such as filling basins for bathing or cleaning, or making tea and other hot beverages. The main body is topped by a wide raised rim and a tiered lid. Two curvilinear, scrollwork extensions on either side of the rim are attached to a slender handle that extends above the kettle and is partly covered by a thick wooden grip, which protects the hand when the kettle is in use. The handle is also hinged, making it easier for the kettle to be swung into place over a heat source.

Equally practical is a silver cup consisting of a cast body on a circular base, with a small Rococo-style handle (cat. 103). Similar cups were used to serve a variety of beverages,

including alcohol, both in private homes and in taverns. The overall form of the piece is similar to cups produced in the North American colonies during the late nineteenth century.

Because of the small size and lack of decoration on this pair of candlesticks (cat. 104), it is almost certain that they were designed for domestic use, in contrast to the objects on pages 172–73 (cats. 96–98), which probably adorned church altars. These examples are made of cast silver parts that have been joined together. By virtue of their shared history they have become a pair, but they do not in fact mirror one another; there are differences between the base of each candlestick and the construction of the bodies. If these works were created as a pair, their current differences are likely the result of damage and repair throughout their history.

EQC/MAC



101



103



102



104

Plaque with the Adoration of the Shepherds

Mexican, Mexico City

1606–25

Silver, repoussé, chased, engraved, and burnished

8 7/16 x 6 3/8 x 3/4 inches (21.5 x 16.2 x 1.9 cm)

Marked on top left side: male head above the letter *M*, surmounted by the letter *O* between crowned columns

Roberta and Richard Huber Collection

PROVENANCE: Jiménez del Cubillo family, Puerto de Santa María, Cádiz, Spain, from at least the nineteenth century; with Coll y Cortés, Madrid, 2010; purchased from Coll y Cortés, February 2012

PUBLISHED: Esteras Martín 2011, pp. 95–97, 173; illus. p. 95, fig. 1, and p. 171

EXHIBITED: *Las Artes del Nuevo Mundo*, Coll y Cortés Gallery, Madrid, 2010–11

THE GOSPEL OF LUKE (2:8–20) describes the appearance of the angel of the Lord to a group of shepherds in Bethlehem, announcing the birth of Christ in a manger. This silver plaque shows the shepherds and the animals from the manger arrayed around the Holy Family, with the Christ Child lying at the bottom center next to a broken column. The scene takes place near a classically inspired building, and a domed temple topped by a cross is visible in the distance. At the top left corner is the star that appeared on the night of Christ's birth. Small holes along the sides of the plaque indicate that it was once nailed to a support, perhaps as part of a larger work, such as an altar frontal or tabernacle.

The densely packed composition is nearly identical to numerous extant bronze and silver plaques produced in the second half of the sixteenth century by an unknown Italian artist (fig. 74).¹ There are also several extant examples of a plaque by the same master showing the Deposition of Christ,

which are thought to be companions to the works depicting the Adoration of the Shepherds.² The source of the composition for the Italian plaques remains unknown; they may have been the invention of their maker or share a common source, perhaps a painting or engraving.



FIG. 74. *Plaque with the Adoration of the Shepherds*, 1561. Silver and gilt on bronze, 7 11/16 x 5 7/8 inches (19.6 x 14.9 cm). The Walters Art Museum, Baltimore, 54.229. Photograph © The Walters Art Museum



The marks on the Huber plaque reveal that it was produced in Mexico City during the first quarter of the seventeenth century.³ By what means this distinctive composition reached the New World remains unclear; it is possible that engravings were made after one of the Italian plaques and circulated, or given their small size that one of the original Italian examples was taken to the New World, where it then served as inspiration for Mexican silversmiths.

MAC

- 1 Many of these were formerly attributed to the medalist Gian Federigo Bonzagna (Italian, 1508–after 1586), also known as Federigo Parmense, but more recently they have been attributed to an anonymous Master of 1561.
- 2 Regarding the attribution of these works, and for lists of the existing plaques, see Rossi 2011, pp. 377–79, and Geber 1989, pp. 259–61. I wish to thank David Barquist, Davide Gasparotto, J. Russell Sale, Joaneath Spicer, and Carl Strehlke for their assistance with this entry.
- 3 Esteras Martín 1992, pp. 13–17; and Esteras Martín 2011, p. 97.



106

Basin

Mexican, Mexico City

Nineteenth–early twentieth century

Silver, repoussé, chased, engraved, and burnished

Diameter 11 ¼ inches (28.6 cm), depth 1 ¾ inches (3.5 cm)

Marked on underside: the letter *M* surmounted by the letter *O*; *BTON* in a rectangular surround; an eagle

Roberta and Richard Huber Collection

PROVENANCE: With Marta de Urioste, La Paz, by 2011; purchased from Marta de Urioste, January 29, 2011

SILVER BASINS of all shapes and sizes were common in homes throughout the Spanish colonies, where they served a variety of practical functions, most often being filled with water from a silver ewer and used for washing. Larger and more ornate basins

were often given to religious institutions by wealthy donors, but the simple design of this basin indicates that it was likely made for a private home. The interior has lobed decorations that taper toward the bottom of the basin, while the broad rim has a raised corded edge. The rim of the basin is decorated with a wreath comprising leaves and flowers, including four roses.

The underside of the basin lacks a mark indicating its maker, but it does contain a system of marks that were used by colonial Spanish regulators of the silver industry, and retained by the Mexican silver regulators following the colony's independence in 1821. The letters *BTON* represent the mark of Cayetano Buitrón (active 1823–1843), chief assayer in Mexico City, who analyzed and guaranteed the quality of silver by removing a tiny amount from the object with a burin, leaving behind a distinctive zigzag line. Once

the quality of the metal was confirmed, the assayer would stamp it with his personal mark, as well as another mark indicating where the work had been inspected (which often also indicated where the piece was made), in this case the letter *M* below a circle, indicating Mexico City. Finally a tax mark was added, on this piece a stamped eagle, which signified that one-fifth of the object's value had been paid to the treasury.¹ Buitrón was the first chief assayer of independent Mexico, but the dating of this basin is uncertain as his marks were sometimes forged on twentieth-century reproductions.²

MAC

¹ Esteras Martín 2006, p. 176; and Esteras Martín 1992, pp. 84–90.

² Boylan 1974, app. 2, pp. 191–92.

107 *Verge Head*

Spanish (?)

Sixteenth century (?)

Silver, cast, repoussé, chased, engraved, and burnished

Height 17 ¾ inches (45.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: Art market, New York, by 2009; purchased 2009

A VERGE HEAD is carried on top of a pole during high liturgical ceremonies by an official known as a verger, who would walk in front of the bishop during processions, carrying the verge as a sign of the latter's office and authority. Although objects of this type are still used in Christian services, especially in the Anglican Church, they have mostly fallen out of use in the Roman Catholic Church, as the office of the verger has often been combined with that of the sexton.

This example is designed as a six-sided Gothic tower, with slender turrets marking the eight corners and topped by a pointed tracery roof. The six sides themselves contain arches, also decorated with tracery that houses small gilded sculptures of six of the Apostles, each carrying his attribute. The

tower rests on a conical base embellished with foliate repoussé and six gilded relief coats of arms. The entire assemblage sits on a hollow silver rod (perhaps a later addition), designed to fit over the top of a pole and decorated with a crosshatched design of undecorated silver alternating with chased flowers. A similar pair of Spanish verge heads is in the Victoria and Albert Museum

in London, and is thought to have been made at the beginning of the sixteenth century in the city of Valencia.¹

MAC

¹ Oman 1968, p. 6, fig. 46.



108

Holy-Water Font

Spanish, Madrid

c. 1731–38

Silver, cast, repoussé, chased, and engraved,
with glass vesselHeight 20 1/16 inches (51 cm), diameter
(basin) 5 inches (12.7 cm)Marked at Virgin's left: a castle over the
numbers 3 and 6; *CASELO* (mark of the
assayer Domingo Fernandez Castelão);
at Virgin's right: *XI*

Roberta and Richard Huber Collection

PROVENANCE: Marqueses de Praia e
Monforte; their sale, Palácio do Correio
Velho, Lisbon, April 20, 2010, no. 48

VESSELS CONTAINING HOLY WATER, called fonts or stoups, are generally placed near the entrance of Catholic churches. Upon entering, the faithful moisten their fingertips and perform the sign of the cross. Small portable fonts were frequently kept in private homes, sometimes in bedrooms, so that the same ritual could be performed when a person arose in the morning.¹ These fonts were often made of rich materials, such as gold, silver, or ivory.

The glass vessel in this font is nestled in a concave silver basin decorated with acanthus leaves, and the rim of the basin displays the faces of winged cherubs. The silver plaque that makes up the rest of the font is designed to recall a wooden altarpiece.

Directly above the basin are three grotesque figures; a bare-chested foliate woman in the center, flanked by two bare-chested and winged sirens. The three figures support a corbel decorated in acanthus leaves, which itself supports two solomonic columns surmounted by an arch that forms a niche at the center of the plaque. In this central niche appears the Virgin of the Immaculate Conception, her hands clasped, wearing a crown and standing on a crescent moon. She is surrounded by symbols of her immaculacy, including a sun, mirror, and rose to her left,



and a moon, ladder, and lily to her right. The outside of each column is decorated with foliate scrollwork, above which is a heron facing inward. The top of the arched structure is capped on either side by the faces of winged cherubs and vases containing lilies. At the top center is a large scallop-shell decoration, within which stands Saint Joseph holding his attribute, a flowering staff. Above this intricate and ornate assemblage is a cross decorated with acanthus leaves.

The holy-water font in the Huber collection is stamped with the mark of the city of

Madrid used in 1736, as well as the mark of Madrid court assayer Domingo Fernandez Castelão. The stamp *XI* may be related to the work's export from Spain to Portugal in the nineteenth century, where it is known to have been in an aristocratic collection.²

MAC

¹ Cristina Esteras Martín, in Phipps et al. 2004, p. 226, cat. 62.

² Palácio do Correio Velho, Lisbon, Portugal, April 20, 2010, auction 231, no. 48.



109 **Bowl with Cover**

Brazilian, Bahia, Salvador

Mid-eighteenth century

Silver, raised, cast, and engraved

Height 4 1/4 inches (10.8 cm), diameter
6 5/16 inches (16 cm)

Marked on bottom of bowl: the letter *B*
surmounted by a crown; stamp *LR*; stamp
*î*P*M**; on bottom of lid: *î*P*M**; on lid:
the letter *B* below a crown and stamp *LR*

Roberta and Richard Huber Collection

PROVENANCE: Private collection; sale, Palácio
do Correio Velho, Lisbon, April 20, 2010,
no. 49

THIS FOOTED BOWL with cover may have had a variety of uses in a Brazilian private home, perhaps for serving sweets or other small treats. The smooth surface of this work is decorated only by four engraved lines that

form a band around the body. Two cast scrollwork handles are fixed on either side of the bowl, just below the rim.

The bowl and cover are each stamped with a group of marks; both the underside of the bowl and the top of the cover are stamped with the letter *B* below a crown, indicating that the work was made in the state of Bahia, almost certainly in the capital city Salvador, a major center of colonial silver production. Identification with that city is underscored by the assayer's mark *LR*—again on the underside of the bowl and on top of the cover—which belonged to one of the first official assayers in Salvador, Lourenço Ribeiro da Rocha (active 1719–1759).¹ The undersides of both the bowl and the lid also carry the monogram *î*P*M**, which is likely the owner's initials.

The overall form of the bowl and cover is probably based on a Portuguese model, but one that relates to silverwork from other parts of Europe as well. A similar pair of

covered bowls from a private Portuguese collection was recently sold at auction in Lisbon, where they were attributed to English production.²

MAC

¹ Rosa 2005, pp. 404–5; Valladares 1952, p. 254.

² Renascimento, Avaliações e Leilões, SA, Madrid, 2008, no. 411.



110

Salver

Brazilian (?)

Late eighteenth–nineteenth century

Silver, repoussé, chased, and engraved

Diameter 11 inches (27.9 cm), depth 1 ¼ inches (3.2 cm)

Roberta and Richard Huber Collection

PROVENANCE: Art market, São Paulo, Brazil, by 2009; purchased 2009

SALVERS SUCH AS THIS ONE were common in the Spanish and Portuguese colonies, often as part of a larger tableware set that could include glasses and cups, or sometimes as part of a service for coffee or tea. The raised footed dish protected the surface of a table from the heat and spillage of a teapot and also enhanced the vessel's presentation.¹ The centers of salvers were frequently decorated with the owner's coat of arms, emphasizing the connection between material and familial wealth. The rim of this example is decorated with a raised design of scrollwork and

scalloped edges, and the flat tray is further embellished with an engraved design of leafy vines and flowers.

The design of this object is similar to eighteenth-century Anglo-American versions, such as a salver produced by Joseph Richardson, Sr. in Philadelphia in 1759 (fig. 75), although the construction of each piece is different.² The provenance of the work in the Huber collection suggests that it is from Brazil, where salvers were popular in the late eighteenth and nineteenth centuries.³ An attribution to a Brazilian workshop might also explain its similarity to English-derived prototypes, as Portugal maintained strong trade ties with England in the eighteenth and nineteenth centuries. The possibility that this salver is the work of a later revival of eighteenth-century designs cannot be discounted, however, as period styles were often replicated throughout Latin America into the twentieth century.

MAC



FIG. 75. Joseph Richardson, Sr. (American, 1711–1784). *Tray*, 1759. Silver, diam. 6 9/16 inches (16.7 cm), depth 1 inch (2.5 cm). Philadelphia Museum of Art. Gift of Daniel Blain, Jr., 1991-158-4

¹ Lindsey et al. 1999, p. 180.

² I wish to thank David Barquist for his comments on this entry.

³ See, for example, the collection of salvers in Museu de Arte da Bahia 1997, pp. 282–85.

111

Amulets

Brazilian

Nineteenth century

Silver, engraved, with openwork, and carved wood

Central ring 3 1/4 x 7 inches (8.3 x 17.8 cm),
length of chain 14 inches (35.6 cm)

Roberta and Richard Huber Collection

PROVENANCE: Gift from Citibank employees,
Rio de Janeiro, September 1977

KNOWN AS *pencas de balangandã*, clusters of charms similar to this one were worn by black and mulatto women in nineteenth-century Bahia, attached at the waist with a chain. The amulets were thought to protect their wearers from evil spirits and bring them good fortune.¹ Characterized by great variety, some of them assemble more than fifty pendants and weigh more than 1 1/2 pounds. Ornaments included images of fruits and flowers, charms, symbols, gourds, and teeth. The “fig,” one of the most significant of these elements, is a charm in

the shape of a fist with the thumb inserted between the middle and index fingers, believed to protect against envy and the evil eye. The rather obscene gesture can also be interpreted as referring to the sexual act, in accordance with the belief that creatures of evil are asexual and frightened by any allusion to sexuality.

This object is composed of a large segmented ring of silver decorated with openwork and engraved motifs, including foliage, volutes, and two birds facing each other on either side. It hangs on a long chain

that runs through an aperture in the middle of the ring. Fitted into a series of twelve notches along the bottom curve are twelve small rings with attached pendants representing different kinds of fruits, including a cacao bean, a pineapple, grapes, and a cashew nut, as well as a fish, a pipe, and a wooden fig with silver nails.

EQC

1 Sullivan 2001, p. 272.

112

Cup with Chain

Brazilian or Argentinean

Nineteenth century

Silver, cast and molded

9 1/4 x 4 3/4 inches (23.5 x 12.1 cm), length of chain 52 inches (132.1 cm)

Roberta and Richard Huber Collection

PROVENANCE: Professor Julián Cáceres Freire, Buenos Aires; sold to Candido Silva–Arte Colonial Sudamericano, Buenos Aires, June 1995; purchased from Candido Silva–Arte Colonial Sudamericano, February 2002



THIS SILVER CUP, attached at its curved handle to a long silver chain, would have been dipped into a stream or pond by a person on horseback, thus allowing the rider to quench his or her thirst without dismounting. Although the object in the Huber collection has the simplified appearance of a bucket, these cups were sometimes more ornate, bearing decorative engraving and finely wrought handles.

A similar but more elaborate cup in the Museum of International Folk Art in Santa Fe, New Mexico, is believed to have been

produced in the Rio de la Plata region of present-day Argentina, where horseback riding was an important part of the local culture in the nineteenth century.¹ Two other cups in the collection of Mario and Beatrice Pimenta Camargo are thought to be from Brazil, one specifically from Rio de Janeiro, where they are called *guampas* and described as being used most often by women on horseback.² The similar forms of all these objects, produced in neighboring geographical regions, may offer a glimpse into the cultural exchange and trade that occurred

in this part of South America during the nineteenth century, when goods were known to be flowing from Rio de Janeiro to markets in Buenos Aires.³

MAC

1 Palmer and Pierce 1992, p. 69, cat. 53.

2 Queiroz Jobst 1991, pp. 143–44.

3 Ibid., pp. 93–94.

113 *Altar Reliquary*

Goan

Eighteenth century

Silver, repoussé, chased, and engraved, over wood

Height 28¹⁵/₁₆ inches (73.5 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Goa; with a dealer in Bombay (present-day Mumbai); sold to Manuel Castilho Antiquidades, Lisbon, by 2007; purchased from Manuel Castilho Antiquidades, July 11, 2007

PUBLISHED: Castilho 2001, p. 26, cat. 15, (detail illus. on cover)

EXHIBITED: *Quem viu Goa . . . Escusa de ver Lisboa*, Manuel Castilho Antiquidades, Lisbon, 2001

114 *Pair of Altar Candlesticks*

Goan

Eighteenth century

Silver, repoussé, chased, and engraved, over wood

Height (each) 28³/₄ inches (73 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection; sale, Austin Auction Gallery, Austin, TX, February 27, 2011, lot nos. 205 and 206

115 *Altar Candlestick*

Goan

Eighteenth century

Silver, repoussé, chased, and engraved, over wood

Height 24¹³/₁₆ inches (63 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Goa; with a dealer in Bombay (present-day Mumbai), India; sold to Manuel Castilho Antiquidades, Lisbon, by 2007; purchased from Manuel Castilho Antiquidades, July 11, 2007

PUBLISHED: Castilho 2001, p. 24, no. 13

EXHIBITED: *Quem viu Goa . . . Escusa de ver Lisboa*, Manuel Castilho Antiquidades, Lisbon, 2001



113

GOA WAS FIRST CONQUERED by the Portuguese in 1510, and in successive decades became the administrative seat of Portugal's colonial enterprises in Asia. The city was also a major trading hub, providing a crossroads for goods and individuals moving between Europe and Asia, as well as West Africa and the Middle East. Portuguese colonization attracted craftsmen to fill the needs of the Portuguese bureaucracy and the growing Christian community, which required works of art of all types to decorate and service the

new churches, chapels, and monasteries. Although goods were initially imported from Portugal itself, local craftsmen were soon producing works using European objects as models, which were reproduced and adapted, eventually creating the distinctive Indo-Portuguese style.

The Goan altar reliquary (cat. 113) in the Huber collection is inspired by Baroque prototypes found in Portugal as well as throughout Europe. Its overall shape and structure are similar to ornamental plaques

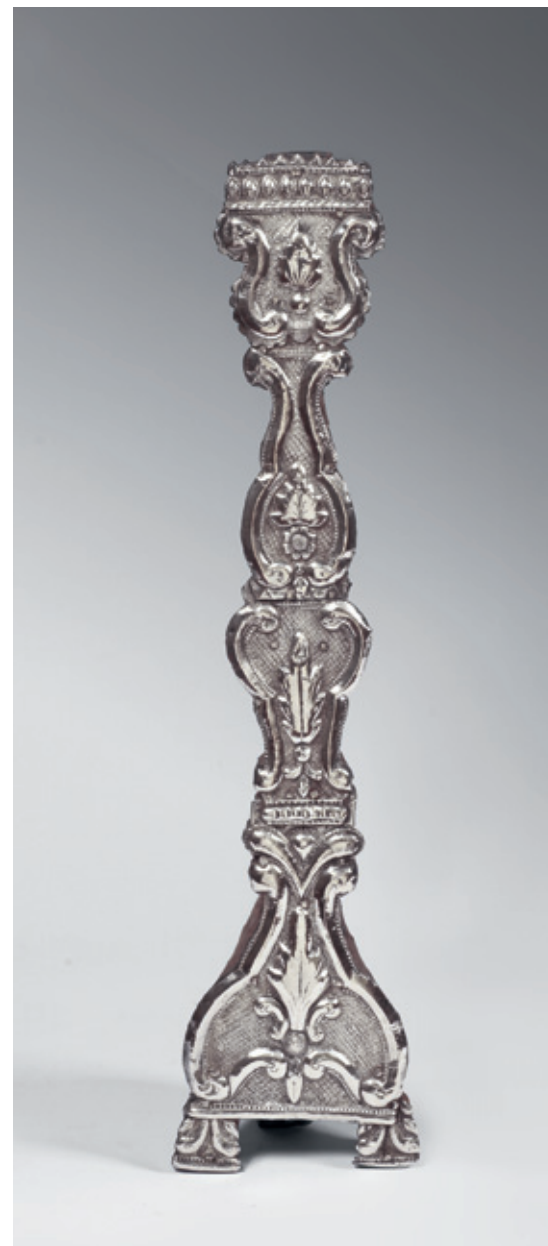


114

produced throughout the Portuguese and Spanish colonial world for display on altars. The reliquary's decoration is composed of raised scrollwork and foliates over a cross-hatched background, with the entire work topped by a cross. At the center of the piece is an oval space surrounded by a raised halo design.¹ Although now filled with a mirror, this space would originally have held a saint's relic, such as a piece of bone. The silver sheets that make up the front of the reliquary are attached to a wooden backing, and the

work sits on a tripodal base that would have propped the object forward, allowing it to be visible when placed on an altar.

The Goan candlesticks (cats. 114, 115) were produced in a fashion similar to that of the reliquary, with repoussé and chased silver attached to a wooden backing on a tripodal base. All three are decorated with scrollwork and foliate motifs, as well as floral designs, including large flowers at the center of the bottom of the single candlestick. These objects would have been placed on an altar,



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and their light would have reflected off other works of art, such as the reliquary, filling the church with a warm glow.

MAC

¹ Castilho 2001, p. 26.



FURNITURE



Contador (*Cabinet*)

Peruvian, Lima

Mid-eighteenth century

Wood, mother-of-pearl, tortoiseshell, ivory, silver

39 ³/₈ x 20 ⁷/₈ x 13 inches (100 x 53 x 33 cm)

Roberta and Richard Huber Collection

PROVENANCE: Ayres Maia Monteiro, London, purchased in London after 1929; by inheritance to his son, Roberto Maia Monteiro, Petropolis, Rio de Janeiro; with Notus Art, LLC, New York, by 2004; purchased from Notus Art, LLC, September 2004

A QUINTESSENTIAL EXAMPLE of luxury furniture, this small four-drawer cabinet is of a type known as a *contador*. Inlaid with oriental motifs reminiscent of ornamentation from the Korean Chosŏn Dynasty (1392–1910), it was most likely used for storing documents, jewelry, and other valuable objects. This piece may have been the top section of a set that perhaps also included a larger cabinet and a matching table.

The cabinet was probably manufactured in Lima, in a workshop or a group of associated workshops dedicated to the production of luxury furniture. It belongs to a remarkable group of inlaid Peruvian furniture that includes a variety of genres: writing desks, sewing boxes, chests, tables for different uses, dressers, armoires, painting frames, bookstands, and pedestals.

Scholars and specialists have suggested various possible origins for this outstanding group of furniture, and sites as diverse as Lima, Mexico City, and Manila have been proposed. However, even without written documentation supporting Lima as the origin of the pieces, there is sufficient material evidence to confirm a provenance. First, furniture of this style is relatively abundant in churches, convents, and old private collections in Lima. A very large and elaborate inlaid chest with a crest bearing

the coat of arms of the Marquis de Torre Tagle, now in the collection of the Dallas Museum of Art (see p. 15, fig. 19),¹ can be cited among the pieces of this manufacture unmistakably linked to the City of Kings—as Lima was named by its founder, Francisco Pizarro. The Torre Tagle family was among the major noble families of the viceregal capital. Second, although imported materials such as Spanish cedar and tortoiseshell seem to challenge a Limeño provenance, exotic goods were abundant in the rich and cosmopolitan Peruvian capital. The memoirs of the seventeenth-century traveler Giovanni Francesco Gemelli Careri cite tortoiseshell and mother-of-pearl among the more valuable trade goods that could be obtained in the Americas;² hence we certainly know that there was major trade in those materials across the entire region. The standardization of scale and pattern on the shell pieces in Mexican and Peruvian furniture suggests the existence of specific workshops devoted to manufacturing this component, perhaps even as far away as Manila. The varieties of wood used for manufacture—Spanish cedar² for the framework and tropical hardwoods³ for the marquetry—were imported as well. Those species were commonly used for furniture in Lima because of the city's location in a desert plateau lacking nearby sources

for wood. Most wood used for fine carpentry and cabinetmaking in Lima was imported from Central America.

This group of furniture is distinguished by a number of atypical features. For instance, most cabinets of this group have chamfered sides, rather than the straight sides seen in other examples. This unique design solution, undoubtedly adopted to highlight the richly decorated side panels, is rarely seen in the repertoire of Spanish or Spanish American furniture. Yet, in this group the use of chamfered sides is always associated with standard Limeño furniture elements, such as the elaborate turned finials and the flat fretwork rails that often crown cabinets and armoires. This combination of unusual and standard elements in a single piece may further support the attribution of the group to the Limeño cabinetmaking tradition. A few additional factors may also help to secure this cabinet's provenance. For example, even if most inlaid decorative patterns are of evident Asian inspiration, two decorative motifs popular in the Viceroyalty of Peru—double-headed eagles and two-handled vases with flowers—are frequently used as the central decorative element. The two-handled vases with flowers depicted on the side panels of this cabinet offer a good example of this kind of surface decoration.⁴



The range of materials of this production is rich and varied. Some pieces are entirely inlaid with mother-of-pearl; others are veneered in tortoiseshell and inlaid with mother-of-pearl and silver or brass nails and wire. A few cabinets, such as this one, include a richer variety of materials that add bone or ivory and precious woods to the basic combination of tortoiseshell, mother-of-pearl, and silver. Feet, moldings, balusters, column capitals, pediments, finials, and other architectural elements are in most cases made of ebonized or gilt wood.

The dating of this production has also been the subject of academic debate. Spanish and Neapolitan cabinets inlaid with tortoiseshell, ivory, and mother-of-pearl, and featuring columned porticos and other architectural elements similar to those found in this piece, became fashionable in Spain and its overseas territories during the second half of the seventeenth century; those features remained fashionable in Spanish America well into the next century. While this cabinet can be associated stylistically with a seventeenth-century production,

construction details such as the joinery and the hardware suggest that a mid-eighteenth-century date would be more consistent with the group's overall characteristics. Moreover, this later date is confirmed by the fact that a few pieces belonging to this group have cabriole legs,⁵ a typical mid-eighteenth-century feature in Spanish colonial furniture. The existence of several pieces with the emblem of the Society of Jesus (whose members are known as the Jesuits)⁶ is a clear indication that this workshop was active before 1767, the year of the suppression of the order in the Spanish territories.

Authorship is still an elusive subject for these works. However, it is worth mentioning that a 1750 document describes the sale of a mother-of-pearl and ebony lectern to the convent of Buena Muerte in Lima by a man named Francisco Aldunsi.⁷ A more detailed documentary study of this matter is required, but both the date and description are consistent with this group of furniture. However, if Aldunsi was indeed a cabinetmaker, he may well have also been the author of some of these pieces. Was Francisco Aldunsi the

Hispanicized name of an Asian craftsman working in Lima, or was Aldunsi the master of an Asian craftsman specializing in this inlay technique? There remain numerous questions left to answer on the history of this magnificent Peruvian inlaid furniture.

JFRP

¹ Gemelli Careri 1976, p. 4

² *Cedrela odorata* L.

³ Several species of the genus *Dalbergia* were identified on samples of furniture belonging to this group at the Museo Franz Mayer, Mexico City. I wish to thank Alejandra Quintanar Isaías and her team at the wood laboratory of Universidad Autónoma Metropolitana in Mexico City for this information.

⁴ Another key feature in this group of furniture is the frequent use of small religious oil paintings under glass to adorn drawers and doors; the paintings used can be associated with the Limeño school of painting.

⁵ See Taullard 1944, pl. 233.

⁶ Among the pieces bearing the emblem of the Society of Jesus, perhaps the most remarkable is a wardrobe that until 1944 was part of the collection of the convent of Buena Muerte in Lima; it is unfortunately now lost. See *ibid.*, pl. 288.

⁷ Stastny 2001, p. 125.

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Tabernacle with Four Angels

Bolivian

Eighteenth century

Painted and gilded softwood

29 1/2 x 21 1/4 x 13 inches (75 x 54 x 33 cm)
(closed)

Inscribed on verso of doors: *M A R* [Ave Maria Regina]

Roberta and Richard Huber Collection

PROVENANCE: With Raul Edgar Maldonado Antezana, São Paulo, Brazil, by 2006; purchased from Marcelo de Medeiros (dealer), December 15, 2006



THIS EIGHTEENTH-CENTURY tabernacle exemplifies the distinctive provincial decorative styles of the Andean region of the period. Originally housed within a small rural church or chapel in Alto Perú, it was painted with Andean decorative motifs and constructed with a local softwood using traditional methods of Spanish joinery. The painted flowers and emblems clearly indicate that the tabernacle once held a now-lost sculpture of the Virgin Mary. The artist used a palette limited primarily to reds, pinks, and greens, with a few blue and ochre accents, all applied over a white ground. This restricted color scheme was probably the result of a paucity of pigment in the region under colonial rule. The verso of the pair of front doors shows the emblem of the Virgin Mary with the inter-

twined capital letters *MAR* (Ave Maria Regina) framed in an oval surrounded by flowers. Four angels dressed in sixteenth-century costume, perhaps based on a European print, are painted in pairs on the doors' reverse. Despite the fact that the figures' attributes deviate slightly from the traditional Christian canon, those adorning the left-hand door can be identified as the archangels Gabriel (above, here represented with a shield) and Uriel (below, holding a torch). At the top of the right-hand door, a guardian angel holds a flaming dove—the Holy Spirit—while protecting a boy who bears a palm branch; at the bottom is an Angel of Virtue. Within the tabernacle a pair of columns supports a gilded arch intended to frame and enhance the image of the Virgin. On the back wall

the painter has repeated the oval cartouche he employed on the outer doors. Here, however, instead of a monogram the artist has included a bouquet of flowers, another Marian symbol. The tabernacle is crowned with a semicircular crest and a small scallop. The red background of the crest is decorated with painted flowers and carved appliqué gilt rosettes, and circumscribed by an undulating, festooned gilded molding. The center of the crest is dominated by a carved medallion surrounded by four metal ornaments, possibly made from silver buckles.

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118 Arca (Chest)

Brazilian

Second half of the eighteenth century

Jacaranda, and vinhático, with iron fixtures

57 7/8 x 27 15/16 x 26 3/4 inches
(147 x 71 x 67.9 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Paraty, Rio de Janeiro. Dr. Rodolpho Siqueira, Largo do Boticário, Rio de Janeiro, by 1937, until at least 1943. With Notus Art, LLC, New York, by 2005; purchased from Notus Art, LLC, February 22, 2005

LARGE, ORNATE flat-top chests known as *arcas*, embellished with ripple moldings and lozenges, were traditionally used to store and secure textiles and other valuable objects. From the late seventeenth century they were a popular type of high-end storage furniture in Portugal and its overseas colonies. Though frequently less refined and elaborate than their European counterparts, and with a few

key differences (such as the predominant use of iron hardware instead of the traditional gilded brass), most Brazilian chests closely follow Portuguese conventions as regards construction and decoration. Softwood or mahogany were the preferred timber choices to manufacture chests in colonial Brazil. The extremely dense and hard-to-work Jacaranda wood was employed only in luxury pieces such as this example. The term *arca* rarely appears in seventeenth-century Brazilian inventories, and it was not until the second half of the eighteenth century that it became more widely used.¹ While the rarity of the term in old inventories does not preclude the existence of a large number of chests of this kind in Brazilian late seventeenth-century households, the increasing usage of the word certainly indicates that larger and more elaborate chests were more widely used by a later date, probably in response to a wealthier and more sophisticated society demanding specialized storage-furniture types capable of accommodating an increasing variety and

number of household items. This large chest, with bun feet and decorated with ripple moldings arranged in a geometric design in the traditional Portuguese fashion, would certainly provide storage flexibility. The *arca* is an evolved version of the more common wooden boxes known as *caixas*, with a single storage compartment, and combines two different types of storage space in a single unit. The upper section with a lid maintains the traditional ample storage room of a chest, and the smaller drawers below offer a flat area ideal for folded textiles. The chest would provide generous space for larger and less frequently used garments or objects, while the drawers would permit easy access to items used on a more regular basis.

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¹ On Brazilian chests, see Canti 1999, pp. 81–82.

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Frame

South American

Mid-sixteenth–seventeenth century

Gilded and polychromed wood

61 7/16 x 46 7/16 inches (156 x 118 cm)

Roberta and Richard Huber Collection

PROVENANCE: Private collection, Argentina; with Eguiguren Arte Hispanoamericano, Buenos Aires, January 2002; purchased through Ricardo Pardo as agent for Eguiguren Arte Hispanoamericano, January 2002



A BEAUTIFUL EXAMPLE of Andean luxury woodworking, this frame for a painting—elaborately gilt and polychromed in the technique known as *estofado*—was designed in the manner of a Baroque portal and embellished with architectural ornament. The design moves away from the severe and controlled Spanish architectural models and toward the exuberant Baroque fantasies that were so popular in Northern Europe during the second half of the sixteenth century, and well into the seventeenth. However, in addition to the *estofado* finishing that was executed after the Spanish tradition, other features—such as the carved cherubs, the brightly colored gems (or cabochons), and the truncated pyramidal prisms—can also be linked to Spanish customs in decoration. Picture frames with colored gems and architectural elements became fashionable

in Spain and its overseas territories during the first half of the seventeenth century. In the case of this example, the source for its overall inspiration may have been a Northern European architectural treatise or engraving. That said, its design was indeed complemented by motifs borrowed from Spanish painting frames of the period. A likely source for the ornament on this piece is the treatise *Architectura* by the Mannerist painter Wendel Dietterlin (German, 1550–1599), whose definitive edition was published in Nuremberg in 1598. However, colonial architects and cabinetmakers rarely followed the exact designs depicted in print form and never relied on a single source. Instead, they frequently combined and reworked motifs from a variety of sources, adding their own ideas and sometimes borrowing elements from local traditions. In addition to books, unbound

Spanish, Flemish, and German prints were also widely consulted, and these sheets had an enormous influence on the development of architectural styles in the Andean region. This pictorial repertoire even included works by earlier artists, such as Hans Vredeman de Vries (Dutch, 1527–?1606), another influential designer of the period whose engravings may have inspired some of the details in this piece. There is some evidence to suggest that this frame was originally part of a larger decorative structure. The addition of cherubs to the top of the opening perhaps indicates that the piece framed a religious painting in an altarpiece, on the walls of a church, or in another type of religious building.

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Trunk Decorated with Spanish Colonial Paintings

South American

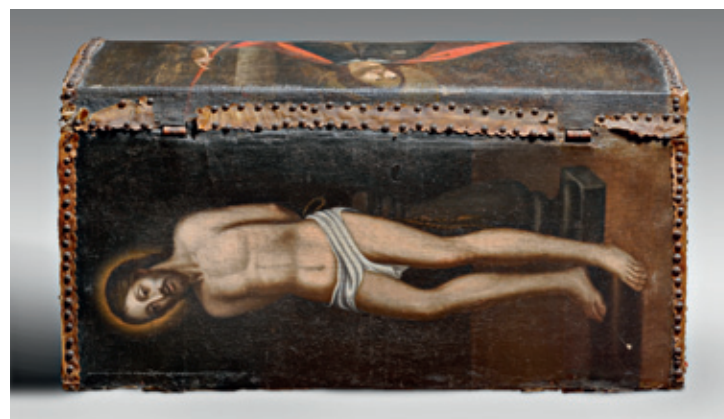
Eighteenth-century paintings affixed to wood trunk

Oil on canvas over wood

20 x 38 x 21 inches (50.8 x 96.5 x 53.3 cm)

Roberta and Richard Huber Collection

PROVENANCE: With a dealer, The Merchandise Mart, Chicago, by 1992; purchased 1992



THIS WOODEN TRUNK was covered at some point in its history with four different paintings, each of which had been cut down, and then glued and nailed to its surface.

On the front and top of the trunk is a scene from the life of Saint Roch, who devoted his life to caring for the sick and the poor. According to the saint's legend, while ministering in the Italian city of Piacenza he fell ill with the plague and removed himself to a hut in the forest, where he was cared for by the dog of a local nobleman and eventually cured by an angel. In the views of the trunk at top and center, Roch wears the cowl

and scallop shell of a traveling pilgrim and exposes a sore on his leg to the angel, who treats it with a metal instrument. At the saint's feet appears the dog, which carries a loaf of bread in its mouth.¹ The back of the trunk (bottom view) is decorated with a canvas showing Christ just prior to his flagellation by Roman soldiers. Christ looks downward, dressed in a loincloth and with his arms tied behind his back to a column.

Saint Francis Xavier appears on the left side of the trunk (center view), and is identifiable by the stole and surplice he wears over his Jesuit habit. In his left hand he

holds the base of a crucifix, and the Sacred Heart is partially visible through a slit in his garments. On the right side of the trunk (top view) is an image of the Virgin of the Immaculate Conception, which reflects the doctrine that Mary was born without original sin. She is shown with her hands pressed together in prayer, standing on a crescent moon, one tip of which is just visible along the bottom of the cut-off canvas.

MAC

¹ See Schenone 1992, vol. 2, pp. 678–79.

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